

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

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VOL. 59.—No. 22.

SATURDAY, MAY 28, 1881.

Price: 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Second Appearance this Season of *Mme Adeline Patti*.

First Appearance this Season of *Signor Nicolini*.

THIS EVENING (SATURDAY), May 28th, will be performed
VERDI'S Opera, "LA TRAVIATA." Violetta, *Mme Adeline Patti*; Giorgio
Germont, *Signor Cotogni*; and Alfredo, *Signor Nicolini*.

Mme Adeline Patti.

MONDAY next, May 30th, *ROSSINI'S Opera, "IL BARRIERE DI SIVIGLIA."*
Rosina, *Mme Adeline Patti*; Figaro, *Signor Cotogni*; Bartolo, *Signor Clamari*;
and Almaviva, *Signor Nicolini*. Conductor—*Signor BEVIGNANI*.

Mme Albani.

TUESDAY next, May 31st (for the first time this season), *AMBOISE THOMAS'S*
Opera, "MIGNON." Mignon, *Mme Albani*; Filina, *Mlle Valleria*; Federico,
Mme Trebelli; Lotario, *M. Gallhard*; and Guglielmo, *Signor Teechi*.

Mme Adeline Patti.

THURSDAY next, June 2nd, *VERDI'S Opera, "IL TROVATORE."* Leonora,
Mme Adeline Patti; Azucena, *Mme Trebelli*; Conte di Luna, *M. Lassalle*;
and Manrico, *Signor Nicolini*.

Doors open at Eight o'clock; the Opera commences at Half-past.
The Box Office, under the portico of the Theatre, is open from Ten till Five.
Orchestra Stalls, £1 5s.; Side Boxes on the first tier, £3 3s.; Upper Boxes,
£2 12s. 6d.; Balcony Stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls,
10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

SATURDAY NEXT.

MORNING BALLAD CONCERT.

MORNING BALLAD CONCERT.—ST JAMES'S HALL.

THIRD CONCERT, SATURDAY Morning, June 4th, at Three o'clock.
Artists:—Miss Mary Davies and Miss Clara Samuel, *Mme Antoinette*
Sterling and *Mme Patey*; Mr Edward Lloyd and Mr Joseph Maas, Mr
Santley and Mr Maybrick. Violin—*M. Musin*. The South London Choral
Association of 60 voices, under the direction of Mr L. C. Venables. Conductor
—*MR SIDNEY NAYLOR*. Stalls, 7s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery
and Orchestra, 1s. Tickets to be had of Austin, St James's Hall; the usual
Agents; and Boosey & Co., 295, Regent Street.

THIS DAY, AT THREE O'CLOCK.

MISS LILLIE ALBRECHT has the honour to announce
that she will give her FIRST PIANOFORTE RECITAL, under the
immediate Patronage of the Earl and Countess of Charlemont and George
Eyre Esq., at ABERDEEN HOUSE, Argyl Street, W., in the New Concert Room,
THIS DAY (SATURDAY), May 28th, at Three o'clock. She will be assisted by
Mme Arabella Smythe, Miss Coyte Turner, and Signor Isidore de Lara. Conductor
—*MR LINDSAY SLOPER*. The Pianoforte Solos will consist of Gigue and
Gavotte by Corelli, and Tambourin by J. Raff. The following pieces of her own
composition will, by general desire, be played by Miss L. Albrecht on this
occasion, viz.: Study, in G flat; "Doux espoir," Nocturne; "Rushing Waters,"
Fantaisie; "La Consolazione," for left hand alone; "L'éclair" (Lightning),
Grand Galop de Concert; "Amour Inquiet," Idylle (performed by the band of
the Royal Horse Guards); Impromptu in A flat; "Tramp, tramp," March;
"Au bord de l'eau," Fantaisie; "The Maiden's Dream," Third Réverie; and, as
Finale, "Fanfare," Marche Militaire. "Bei labbi," Valse Chantante, sung by
Mme Arabella Smythe, and "At eventide remember me" (Words by Wellington
Guernsey, Esq.), sung by Miss Coyte Turner (both by Miss Albrecht) will also
be given, the latter for the first time. The Pianoforte used on this occasion will
be one of Messrs Broadwood's Concert Grands. Tickets—Reserved, 7s. 6d.;
Unreserved, 6d., 3s., and 2s. 6d., to be had of Messrs Cramer & Co., 201, Regent Street,
W.; and of Miss LILLIE ALBRECHT, 38, Oakley Square, Regent's Park, N.W.

MR W. HENRY THOMAS'S ANNUAL CONCERT will
take place at the ATHENEUM, Camden Road, N., on THURSDAY Evening
next, June 2nd, doors open at 7.30, commence at Eight o'clock. Artists—*Mme*
Lemmens-Sherrington, Miss Hoare, Miss Price, Miss Etta Poole, and *Mme*
Emriquez. Clarinet—*Mr Lazarus*. Pianoforte—*Mr W. Henry Thomas*. Tickets
—Unreserved, Half-a-crown each; Numbered and Reserved, Five Shillings each;
may be obtained at the Athenæum, of Messrs Novello & Co., Messrs Chappell
& Co., Mr Lamborn Cock, Messrs Forsyth, the usual Agents, and of Mr W.
HENRY THOMAS, 7, Liddington Place, Harrington Square, N.W.

Mlle ALICE ROSELLI'S GRAND EVENING CON-
CERT, STRINWAY HALL, June 9th, at Eight o'clock. Vocalist—*Miss*
Santley, *Mlle Alice Roselli*, *Miss Helen Meason*, and *Mme Emriquez*, *Mr*
W. H. Cummings, *Mr Sugden*, and *Mr Santley*. Pianoforte—*Mr W. Coenen*.
Conductors—*Signor FINSUETI*, *Mr E. BIRD*, *Mr E. BENDIS*, and *Mr SIDNEY*
NAYLOR. Stalls, Front Row, 21s.; Reserved Stalls, 10s. 6d.; Balcony, 2s. 6d.;
Admission, 1s.; at the Hall, and the principal Musicians.

UNDER THE IMMEDIATE PATRONAGE OF HER GRACE THE DUCHESS OF WELLINGTON.

MR OBERTHÜR'S MORNING CONCERT, at the St
JAMES'S HALL, MONDAY next, May 30th. Vocalists—*Miss Catherine*
Penna, *Miss Mina Poole*, *Miss Forester*, *Mlle Pelletier*, *Mlle Eiretner*, *Mlle*
Victoria de Bunsen, *Mlle Duré-Desvignes*, and *Mr Thorndike*. Violoncello—
Mr Hollman. Harp—*Miss Dyne*, *Miss Fortesque*, and *Mr Oberthür*. *Mr Wm.*
Carter's Ladies' Chorus, of the Royal Albert Hall. Conductors—*Mr W. W. Gaze*
and *Mr Wm. CARTER*. On this occasion will be performed, for the first time,
Mr Oberthür's new Cantata, for Ladies' Voices, The Red Cross Knight, words by
Mrs Alexander Roberts. Tickets, 10s. 6d., 5s., and 3s., at Mr Austin's Office,
St James's Hall, or of Mr OBERTHÜR, 14, Talbot Road, Westbourne Park, W.

THE RED-CROSS KNIGHT. Cantata for Ladies' Voices.
Words by Mrs ALEXANDER ROBERTS. Music by CHARLES OBERTHÜR. Will
be performed at Mr Oberthür's Morning Concert, at St James's Hall, Monday
next, May 30th.

MR SANTLEY'S EVENING CONCERT, ST JAMES'S HALL,
TUESDAY Evening next, at Eight o'clock. Artists—*Mme Lemmens-*
Sherrington, *Miss Santley*, and *Mme Patey*; Mr Edward Lloyd, Mr Herbert
Reeves, Mr Maybrick, Mr Santley, and Mr Sims Reeves. The London Vocal
Union, under the direction of Mr Frederic Walker. Conductors—*MR SIDNEY*
NAYLOR and *Mr J. B. ZERBINI*. Tickets, 10s. 6d., 7s. 6d., 3s., and 1s., at Austin's,
St James's Hall, and usual Agents.

MR JOHN THOMAS (Harpist to Her Majesty the Queen)
begs to announce that his GRAND HARP CONCERT will take place at
St JAMES'S HALL, on THURSDAY Morning, July 7th, at Three o'clock, assisted
by the most eminent artists. Harp Solos, Songs with Harp Accompaniment,
Duets for two Harps, and several Compositions for a BAND OF HARPS. Further
particulars will be duly announced. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.;
to be obtained of the principal Musicians and Librarians; at Austin's Ticket
Office, St James's Hall; and of Mr JOHN THOMAS, 53, Welbeck Street, W.

MR BARTON MCGUCKIN at liberty for Concert and
Oratorio ENGAGEMENTS. All applications to be made to J. D. McCLAREN,
106, St Paul's Road, N.W.

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of Merit, Philadelphia, 1876.

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Paris, 1874.

The Gold Medal, Paris, 1870.

Le Diplôme de la Mention Extra-
ordinaire, Amsterdam, 1869.

La Médaille d'Honneur, Paris, 1867.
Prize Medal, London, 1862, &c.

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PROF. MICHEL BERGSON (late Principal at the Conservatoire de Musique of Geneva) begs to announce his **MUSICAL AND DRAMATIC RECITAL**, at St George's Hall, Langham Place, on **WEDNESDAY, June 8th**, at Three o'clock precisely. Vocalists—Miss Marie Belval, Miss Bertha Forest, Miss Camille Holland, Miss Rosa Hast, Signor Isidore de Lara, Mr Harry St Maur, Mr George Power. Instrumentalists: Violin—Herr T. Ludwig; Violoncello—Herr Lütgen; Harmonium—Mr Walter Wesché; Piano—Prof. M. Bergson and his pupil, Miss Evelina Albin. Conductors—Mr LUDWIG SLOPER, Mr NICHOLAS MORI, and Sir JULIUS BENEDICT. After the Concert will be performed for the first time a new and original Opera Comique, written by the French Author, M. Jules Montini, entitled, *Qui va la Chasse, perd sa Place*; or, *A Lacedaemonian Turk*. English version by Mrs H. W. Crofton and Miss W. B., music by M. Bergson. Messrs Erard's Grand Pianos. Tickets—Sofa Stalls, 10s. 6d.; Stalls (Numbered and Reserved), 5s.; Balcony Stalls, 3s.; Admission 1s.; to be had at Messrs Chappell & Co., Bond Street; Schott & Co., Regent Street; Stanley Lucas, Weber & Co., Bond Street; Duncan Davison & Co., 214, Regent Street; and of Prof. BERGSON, 50, Alexandra Road, Kilburn, N.W.

"SERENADE MORESQUE."

MR ISIDORE DE LARA will sing Professor BERGSON's "SERENADE MORESQUE," at the Composer's Concert, St George's Hall, Wednesday morning, June 8th.

"AT MORN I BESEECH THEE"

MISS CAMILLE HOLLAND will sing a Sacred Song (15th century), "AT MORN I BESEECH THEE," harmonized by Professor BERGSON, at St George's Hall, Wednesday Morning, June 8th.

"A DREAM WISH"

MISS ROSA HAST will sing Professor BERGSON's "A DREAM WISH" (a Gipsy's song), words by Mrs M. A. BAINES, at the Composer's Concert, St George's Hall, Wednesday, June 8th.

RUBINSTEIN.

ANTON RUBINSTEIN begs to announce that he will give **FOUR PIANOFORTE RECITALS**, at ST JAMES'S HALL, on the following Afternoons: June 2, 13, 20, 23, commencing at Three o'clock. Stalls, 10s. 6d.; Balcony, 5s.; Admission, 1s.; a limited number of Reserved Chairs on Orchestra at One Guinea; may be obtained at Chappell's, New Bond Street; Austin's, St James's Hall; and usual Agents.

MOZART AND BEETHOVEN SOCIETY. President—The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERTH. The NEXT CONCERT will take place in the first week in June. Full particulars will shortly be announced. Prospectuses and further information may be obtained of H. G. HOPPER, Hon. Sec., 244, Regent Street.

LONDON CONSERVATOIRE OF MUSIC.—Principal—Mr LANDOWNE COTTELL. New Branches—CONDUIT STREET, and MYDDLETON HALL. The Directors offer FREE TUITION for the higher encouragement of Solo, Oratorio, Operatic, and Choir Study (percentage upon introductions). Opera Recitals weekly. Candidates (Amateurs eligible) address the Secretary (enclosing addressed envelope, stating qualifications), 37, Abbey Road, N.W.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC, JULY 4 TO 9, 1881.

NOTICE is hereby given that the **PUBLIC EXAMINATIONS** for the following **DIPLOMAS** or **CERTIFICATES** will be held at the College, from July 4th to 9th, 1881:—

1. LICENTIATESHIP, ASSOCIATESHIP, and STUDENTSHIP IN MUSIC.
2. MATRICULATION EXAMINATION for the above.
3. HIGHER CERTIFICATES TO WOMEN.—Pianoforte, Organ, Solo-Singing, Harmony, Counterpoint, General Musical Knowledge, &c.
4. SPECIAL CERTIFICATES in Technical Skill in the same subjects.

The LAST DAY for receiving ENTRIES and PREVIOUS EXERCISES is **FRIDAY, June 3rd.**

SUPPLEMENTARY ENTRIES can be received, on certain conditions, up to **June 21st.**

The Revised Regulations, together with Forms of Entry for Candidates, may be had of the SECRETARY, Trinity College, London, W.
By Order of the Academical Board.

"I NAVIGANTI"

MISS CLARA FIELD, MR BUDD, and **MR GEORGE PERREN** will sing **RANDEGGER's** Trio, "I NAVIGANTI" ("THE MARINERS"), at Hendon, on Tuesday next, May 31st.

"ALICE, WHERE ART THOU?"

MR GEORGE PERREN will sing **ASCHER's** popular Romance, "ALICE, WHERE ART THOU?" at Miss Annie Butterworth's Concert, at the Institution, Hendon, on Tuesday Evening next, May 31st.

CIRO PINSUTI'S Three new **TWO-PART SONGS.**

"HEATHER BELLS."

"BOATING."

"NOT EVEN A SPARROW."

Each post free for Eighteen Stamps.

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THE BEAR'S DANCE.

Composed by

ALPHONSE LACOMBE.

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London: DUNCAN DAVISON & Co., 214, Regent Street, W.

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"THE TWO HEARTS." Song, with English and German words. Music by M. BERGSON. 4s.

TRANSCRIPTION BRILLIANT FOR PIANO, on the celebrated German Song, "THE TWO HEARTS," by CHAMBER. 3s.

EASY TRANSCRIPTION on "THE TWO HEARTS," by GERMONT. 3s.

"THE TWO HEARTS," TRANSCRIPTION FOR VIOLIN, by H. LUTGEN. 3s.

"THE TWO HEARTS," TRANSCRIPTION FOR VIOLONCELLO, by H. LUTGEN. 3s.

London: McDOWELL & Co., Warwick Lane.

The *Weiner Zeitung* (Vienna Court Journal) wrote on the above song:—"Wenn sich 2 Herzen scheiden" ("The Two Hearts") belongs to the most beautiful songs that the German music possesses. The melody, tender and thrilling, rises gradually to a passionate degree, and the accompaniment is formed of a rich and original harmony. Besides this, the song is suited to all voices, its compass being limited to an octave, from F to F. The success that this song has obtained has induced the publishers to publish the various Transcriptions for piano and several other instruments, which will be widely spread, on account of the brilliant and easy manner in which they are written."

THREE PIECES FOR THE PIANOFORTE.

Composed by

PAUL SEMLER.

No. 1. "AN EVENING SONG" ("ABENDLIED") 2s.

2. "A REVERIE" ("TRÄUMERIE") 2s.

3. "JOYFULNESS" ("FROHSINN") 2s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"These three unpretentious pieces are extremely melodious; and, as light sketches for drawing-room performance, will assuredly find favour with amateur pianists. No. 1, 'Evening Song,' has a flowing subject, in 12-8 rhythm, with some effective changes of key. We cannot say, however, that we like the basses at page 3 (last line), which unquestionably move in octaves with the melody, a defect by no means covered because the chords are broken into arpeggios. No. 2, 'A Reverie,' is a cantabile theme given to the left hand, with a staccato accompaniment for the right. Of the three pieces, however, we prefer the last, 'Joyfulness,' a melody with the arpeggio accompaniment, divided between the two hands, the second part, in the dominant, still preserving this figure, with a different form of arpeggio. All these trifles sufficiently justify their titles to disarm criticism."—*Musical Times*.

"SOME NIGHT" and "TIS ALL THAT I CAN SAY."

MR ISIDORE DE LARA will sing his new Ballad, "SOME NIGHT," and HOPE TEMPLE's "TIS ALL THAT I CAN SAY," at all his Engagements during the Season.

"HER VOICE."

"HER VOICE." IGNACE GIBSON's popular Song (poetry by "A Soldier's Daughter"), sung by Mme ENRIQUEZ, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

NEW SONG BY J. L. HATTON.

THE GOOD SHIP ROVER.

Words by JOHN STEWART.

Music by

J. L. HATTON.

Price 4s.

DUNCAN DAVISON & Co., 214, Regent Street, London, W.

THE DRAMA IN NORTON-FOLGATE.

A very MINOR RECORD.

(Continued from page 316.)

During the autumn of 1844, in emulation, it may be presumed of the excellent example lately set—and with such good results—by Phelps and Mrs Warner at Sadler's Wells, an effort was made to improve the style of performances, and generally to impart a higher tone. Accordingly, the house was re-decorated, and opened on Monday, October the 7th, under the lesseeship of Mr Wilsone, and the stage-direction of Mrs Walter Lacy, whose name figured prominently in all the announcements. Sheridan's *School for Scandal* was given by a fair, though incomplete, company, comprising, however, the good names of Messrs James Browne, Robert Roxby, George Wild, B. Rogers, Mrs Tayleure, Miss Daly, and the new manageress, who, of course, played Lady Teazle, and, in the course of the evening, delivered the following address, from the pen of Albert Smith:—

"Accustomed as I am to public speaking,
Yet I must own, in thus your favours seeking,
I trembling come before you, on reflection,
That all is now under my sole direction.
But should you find for blame the least pretence,
Pray pardon me, for 'tis my first offence.

"The Drama long has wandered up and down,
Spurn'd in the country—starved to death in town;
Received into no Union; and at last
Without a bit of food, was breaking fast,
We come to offer her indoor relief,
And though of all, our house is not the chief;
Shakspeare himself, I'm sure, would rather rest
Free in the City, than at Court compressed.

"While music, painting, wit, it's worth enhance,
In our Art-Union will you take a chance?
You need not be afraid: for though of late
All play has been abolished by the State;
Yet, in this instance, we are glad to say,
No 'Qui Tam' actions can affect our play;
And still we hope your patronage to gain,
Each piece produced will have a 'running reign.'
Our novelty with worth shall be combined,
And though our subjects are most hard to find,
Yet on the Drama's ground—the area's wide—
We'll try and seek some 'plot unoccupied.'

"One moment to our ballet let me turn,
Trained for our new campaign by Oscar Byrne,
Who, with his bright array of female charms,
Is trusting more to legs than feats of arms,
Two of the corps are strangers in the land,
But with right energy have joined our band.
Pray make them feel that nothing ere should be
'Twixt France and merry England, but the sea.

"Events and changes latterly have shown
Women can make each province quite their own.
The Salic law in theatres is repealed,
And women now alone the sceptres wield.
Think not the undertaking new or strange,
In opening this night our New Exchange;
But rally round our house, and prove at least
There yet remains some wisdom in the East."

The play was very well mounted, and the *divertissement* which followed, and to which allusion was made in the introductory speech, was admirably got up by Oscar Byrne, the best English ballet-master of his day. Sheridan's comedy was followed, at a short interval, by Mrs Cowley's *Belle's Stratagem* and Holcroft's *Road to Ruin*, but, either this class of entertainment was too refined for the denizens of the far East, or else funds were wanting for its proper establishment there. At any rate, the speculation did not thrive, and eventually came to an ignominious conclusion, within a month from the date of its commencement.

The house was consequently "to let" at the very height of the winter season, but the irrepressible Mr Cockerton speedily came, once more, to the front, and re-opened it, on Boxing Night, with Sheridan's *Pizarro*, and a pantomime, bearing the attractive title, *The Gnomes of the Golden Caves*. His stage-manager was now Mr Denvil, who re-appeared on the 30th of December as Shylock.

The American dwarf, Tom Thumb, was exhibited at the City of

London, during the first week in January, 1845, and a tragedian of some merit, Mr Hudson Kirby, from the same country, also had an engagement. Mr and Miss Vandenhoff were playing here, during the month of April, in *As You Like It*. The next lessee was Mr Robert Honner, who opened it for the winter season on Monday, October the 27th, with a drama, *Pauline*, which later playgoers may recollect as a favourite after-piece at the Princess's Theatre, in the time of Charles Kean. Mr Ryder had a benefit, on Monday, the 22nd of December, when *Virginia* was played. The performances, as a whole, were greatly improved this winter. The well-known harlequin, Bologna, appeared in the pantomime, *King Lud of Ludgate*, at Christmas.

One of the many versions of Dickens's charming tale, *The Cricket on the Hearth*, was brought out in January, 1846, with Mrs Honner, a pretty and clever actress, as Dot, and the manager as Caleb Plummer. Hughes's performing elephants were to be seen in February, and Lovell's fine play, *Love's Sacrifice*, was acted on Monday, the 16th of March, with Mrs Honner as Margaret Elmore. Throughout this month, the legitimate drama was largely drawn upon. The favourite Adelphi drama, *Victorine*, was the attraction for the opening of the winter season on Monday, August the 31st, with Mrs Honner, Messrs Lyon, and H. T. Craven, the latter of whom subsequently rose to eminence. A Mr Charles Mason, related, on his mother's side, to the Kembles, next appeared in *Othello*, *Hamlet*, and Byron's *Werner*. In October the lessee started the innovation of a threepenny gallery, and this, if profitable for the time, had, as introducing a lower class of visitors, a most injurious effect upon the character of the house. A new melodrama, *The Black Doctor*, was brought out on Monday, November the 9th, and on Boxing Night, that excellent clown, Paul Herring, formed the mainstay of the pantomime, *He with the Hump*. A version of Dickens' *Battle of Life*, with Mrs Honner as Clemency Newcombe, was the next novelty in January, 1847, and Mr J. R. Scott starred as leading tragedian. Nothing of interest seems to have occurred during the summer months, and the next noticeable event was the production, early in October, of a drama, founded upon Cruikshank's series of illustrations, *The Bottle*. This was extremely well acted by Mrs Honner, Mrs Griffiths, Messrs Robert Honner, Lyon, E. F. Savile, Ersser Jones, and H. T. Craven. On Boxing Night a pantomime, *The Old Woman tossed in a Blanket*, by the well-known author, T. W. Monierieff, formed the concluding event of the year 1847.

In the summer of 1848, Mr Honner having become bankrupt, the City was under the provisional management of Mr E. F. Savile, who revived the old comedy, *A Cure for the Heartache*, for his benefit, on Saturday, August the 28th. On Saturday, the 30th of September, it was re-opened by Mr Nelson Lee, in conjunction with Mr J. Johnson, and to these gentlemen belonged the uncommon merit of conducting the City of London Theatre for a term extending over many years, not only with credit and respectability, but with pecuniary results highly satisfactory to themselves. In fact, they were the only managers who ever really made it pay. Their plan was to carry it on themselves in the winter, and to sub-let it during the summer months, thus keeping open house for the whole year, with the exception of such time as was requisite for cleaning, re-decoration, and repairs. This plan has since been very generally adopted elsewhere, though not always with like results. The remarkable excellence of Mr Nelson Lee's pantomimes was another feature which served to bring the house into notice, whilst, in other portions of the year, although the lessees were shrewd enough to measure the requirements of their audiences, and to provide them with the fare which they seemed to prefer, they made, in the course of time, many and praiseworthy efforts, to cultivate and improve their taste. Mr Nelson Lee's first pantomime, under his own management, was entitled *War, Love, and Peace*, and proved highly successful. Mr Savile was again sub-tenant, for the summer months of 1849, and engaged that first of all transpontine favourites, Mr N. T. Hicks—the "Brayvo 'Icks" of the Victoria gallery—for first lead. The winter season, which began early in October, was marked by the production of *The Prophet*, being a dramatic version of Meyerbeer's latest opera. The pantomime bore the whimsical title of *Pens, Ink, and Paper*. Mr Nelson Lee had a benefit on Wednesday, the 27th of February, and Mr Johnson, on Tuesday, the 16th of April, 1850. On the latter occasion Mr Rayner appeared in *King Lear*. Mr Savile, as usual, directed the summer season, and when the lessees returned

for the winter, a play founded on Verdi's opera of *Nabucco*, entitled *Anato, King of Assyria*, was produced. The Christmas pantomime, *Knife, Fork, and Spoon*—an unusually good one—served to introduce a new clown, Mr George Parry, to the London public.

(To be continued.)

MR IRVING AND THE LYCEUM.

Mr Henry Irving is now happily enabled to put forward an elaborate "prospective programme," and to tell the public exactly what plays they can see, morning and evening, between this and the end of July, when, at the urgent call of the provinces, Mr Irving and the whole of his Lyceum company leave London until the close of the year. A more welcome array of plays has seldom been presented, and it does not appear as if any section of the theatre-loving public had been forgotten in the elaborate and varied scheme. First of all on the list comes *Shakspeare*. The engagement with Mr Edwin Booth has been prolonged, so successful has been the combination of art, and the consequence is that *Othello* will be performed eleven times more, and still room is made for the other great Shakspearean plays, *Hamlet* and the *Merchant of Venice*. Romantic and historical drama will be represented by *The Cup*, of the Laureate, in which we have so noble a specimen of stage architecture and scenic completeness, and by *Charles I.*, Mr Wills's poetical drama, so beautifully interpreted by Mr Irving and Miss Ellen Terry. Plays of pure psychology have their best examples in the weird *Bells* and the dreamy *Eugene Aram*. Comedy will not be forgotten, for *The Belle's Stratagem* is not yet to be placed on the shelf. For the last night of the season (Saturday, July 23), and the last appearance in London for many months of Mr Irving, Miss Ellen Terry, and the Lyceum company, no definite arrangements have apparently yet been made; but such an event is always a memorable occasion, and increased interest will be given this year to an evening of regretted farewells. Mingled with the sorrowful notes of departure will surely come a chorus of congratulation to testify the interest felt by the public in a theatre of such artistic value as the Lyceum and in a manager so intellectual and renowned as Mr Henry Irving.—C. S.

Mr SIMS REEVES only arrived at the Albert Hall on Wednesday (the 18th inst.) five or ten minutes before he was to sing "Deeper and deeper still," between the first and second parts of *Israel in Egypt*, and there were rumours about the hall that the great tenor might disappoint. The weather, too, was about as bad as possible in an English May; and as the concert progressed and yet no Sims Reeves, the rumour began to gain credence. Happily, there was no reason for alarm, and as the distinguished vocalist tripped up the steps to the platform he was received with a roar of welcome such as six or eight thousand British throats alone can give. The attitude of the British public towards Mr Reeves affords indeed ground for wonder. When, through illness, he cannot appear, the British public—forgetting that the pecuniary loss is his, and the pain of disappointing the public is, to so sympathetic a disposition, acute—receive the announcement with every sign of displeasure. But directly Mr Sims Reeves puts in an appearance all previous disappointments are forgotten, and the public join in a worthy tribute of honour to England's greatest and most popular vocalist. Thus it was on Wednesday. The people who were grumbling at the reports that Mr Sims Reeves would not appear, changed their tone at once directly he was seen at the foot of the stairs; and although they perfectly well knew that the voice of the celebrated artist was in the most delicate condition, they unthinkingly asked for "Waft her, angels," over again. The same familiar scene was enacted after his magnificent delivery of "The enemy said," which he declaimed with all his art and much of his old grandeur. No "encores" could, however, be obtained from Mr Reeves on this occasion, and the public were forced to be content with what they had been promised.—CHERUBINO (*London Figaro*). (They surely had enough for their money and to spare. *Jam satis* &c.—W. D. D.)

ROYAL ITALIAN OPERA.

Consequent upon the inability of Mme Sembrich to appear in *Dinorah* on Thursday se'night, as had been announced, *Il Trovatore* was put forward for reasons not difficult to surmise. In the first place, it enabled that always ready and most useful artist, Mlle Valleria, to appear in a character which, besides serving to display the sympathetic charm of her style, proves that parts of strong dramatic significance are within her means. In the next place, choice of Verdi's work provided M. Lassalle, who was to have made his re-entry as Meyerbeer's Breton hero, with a rôle in which his fine qualities are conspicuous. Two good artists were thus suited, and with Mme Trebelli to play Azucena, while Signor Marini impersonated Manrico, the audience found ample reason for content. Mlle Valleria, though not a robust representative of Leonora, was equal to the demands of every scene in which she took part, and especially succeeded in awakening the sympathy of the house. Her acting, free from all pretence and forced effects, had much to do with this result, while in her singing, the union of artistic skill and natural expression could not escape approving notice. By her work on Thursday night, Mlle Valleria made another step forward. On the stage of Covent Garden, Mme Trebelli's Azucena was just what it was on that of the "other house"—a masterpiece in its way. So thoroughly has the popular contralto elaborated this part, that it is hard to say how her impersonation could be improved. Her singing of the music long ago attained perfection. We have had better Manricos than Signor Marini, but no better Counts than M. Lassalle. The talented French baritone met with a cordial reception on making his bow for the first time this season, and justified the honour by a performance of distinguished merit. His singing of "Il Balen" could not be resisted even by an audience indisposed to encores, and the well-known air was given a second time. To be brief, M. Lassalle at once took the place gained in previous seasons—the place rightly belonging to an artist *hors ligne*. It can hardly be needful to say that the general performance of an opera so familiar as *Il Trovatore* derived all possible advantage from perfect confidence on the part of the executants. Signor Arditì conducted.—D. T.

HER MAJESTY'S THEATRE.

Having given repetition performances on Tuesday and Thursday last week, Mr Mapleson brought forward *Il Trovatore* on Saturday, with a new Leonora in the person of Mlle Gabbi, whose interesting embodiment of Aida has already been noticed. Mlle Gabbi improved her claim to be regarded as a useful and acceptable artist. She has decided dramatic feeling and aptitude, every strong situation proving the fact beyond a doubt; while her execution of music expressive of soft and tender emotion establishes the possession of genuine artistic sensibility. Without astonishing, Mlle Gabbi satisfies, and often in what she fails to accomplish perfectly, she makes evident that her purpose transcends her skill and physical resources. She was loudly applauded on Saturday night. Mlle Tremelli repeated her vigorous conception of Azucena, and gave to the music of that part all the importance which a fine voice could bestow upon it; while, as Manrico, Signor Ravelli found it an easy task to win the suffrages of the house. He put forth all his power in "Di quella pira" with such effect that the curtain had to be raised and the air repeated; but what will become of Signor Ravelli's voice if often used in such a manner is a question we should decide with the utmost confidence. Verdi has so many ruined vocal organs to answer for, that consideration for him, if nothing else, should close the list. The Conte di Luna of Signor Galassi was as excellent as ever, as was the conducting of Signor Arditì.—D. T.

SACRED HARMONIC SOCIETY.—Sir Julius Benedict's sacred cantata, *St Cecilia*, originally composed for the Norwich Festival of 1866, will be performed at the next concert of this Society—last of the tentative season in St James's Hall, which we sincerely hope has been as remunerative, as it has certainly been praiseworthy, in an artistic sense. Sir Julius will direct the performance of his own work, leaving Rossini's *Stabat Mater* to Sir Michael Costa.

WAGNER has written a letter of thanks to Herr Neumann, acknowledging the zeal and ability shown by that gentleman in getting up the successful performances of the *Ring des Nibelungen* at Berlin. After the first "cycle" Wagner was compelled to return to Wahnfried at Bayreuth, but he hopes to be able to be present at the fourth. The few favoured apostles who have been allowed to look over the still unfinished score of *Parsifal* declare that it is much simpler in style than any of his other more pretentious works.

DRAMA AND MUSIC IN NEW YORK.

(From our own Correspondent.)

Long before the last notes of the Music Festival which has just ended had sounded, it was as clearly proved that the affair was a perfect success socially and financially, as that it was a comparative failure so far as music was concerned. Not only was the place too big for solo singing, but the singers engaged in the concerts were not in all instances adapted to their work. Fancy Campanini and Gerster in the "Dettingen" *Te Deum*, and you have an idea of the character of most of the concerts. Mme Gerster sang at the three afternoon concerts, giving such show pieces as "Ah! non credea," "Gli angui d'inferno," &c., but the result was feeble. Campanini did wonders, singing in works so far removed from his ordinary labours as Rubinstein's *Tower of Babel*, Berlioz's *Requiem*, and Beethoven's Ninth Symphony. To musical people the affair was interesting only on account of the Rubinstein and Berlioz works. The *Requiem* produced a profound impression, its sensational but effective "Dies Iræ," being singled out in reviews of the whole festival as the most remarkable performance of the week. Of the rest of the concerts there is not much to be said. The usual stock of festival music was brought forth, the last two concerts including *The Messiah*, selections from the *Meistersinger*, and the Ninth Symphony.

The financial success of the affair has been such that Dr Damrosch is already considering a similar festival for next year. The receipts were in all £16,000 less than were expected, but sufficient to cover all expenses and leave a handsome surplus. Mme Gerster received of this amount, £1,200 for singing five times; Campanini, who did twice the work of Gerster and did twice as much as she to make the concerts attractive, received £600; Miss Cary received £350. Great credit is undoubtedly due to Damrosch for having brought to an end a large undertaking in which almost everything depended upon him. His orchestra of two hundred and fifty and his chorus of twelve hundred speak in the highest terms of his hard work all through the winter. As I wrote some time ago, Theodore Thomas is planning a festival upon a still larger scale for next spring.

The unfortunate De Beauplan troupe which was wrecked last month got away to day on the French steamer, the French residents of the city having come to their relief and £300 having been raised by subscription and entertainments. A concert was given in their aid last night in which Mme Lablache, her daughter, and Campanini took part. I understand that poor Mme Lablache was obliged to lose an engagement offered to her by Mr Gye or Mr Mapleson because she had not enough money to get to England with in time. She expected to be paid for her hard work with the De Beauplan company but lost every penny of her salary for six months. Campanini is arranging a benefit for himself on the 16th of this month—next week—when he will give a performance of *Il Trovatore* with Mdle Torriani, Mme Lablache, Tagliapietra, and himself. He will sail for England on the 18th, and expects to be in London by the first of June. Mme Gerster leaves us this week and will be in London before the end of the month. Rumours as to the whereabouts of Mme Ambre, her husband, De Beauplan, and the tenor Tournié are plenty but no one seems to know just how or when they got off. The sheriff has failed to find any of them, which is pretty good proof that they are not in the city. Perhaps the most authentic rumour is that announcing their departure from Montreal. Mme Tournié, who has been left behind, still persists in believing that Mme Ambre carried off her husband, and accuses her of all the crimes in the calendar with some others. Altogether French opera is not in good order here just at present. The orchestra lost a week's pay, all the newspapers lost what advertising they gave, and, in fact, every one who had anything to do with the company suffered.

Work upon the new operahouse is going on vigorously, but no one seems to know whether Campanini, Mr Gye, or some impresario as yet unknown to fame is to have the management of the house.

HAVEY.

New York, May 11, 1881.

At the expiration of her engagement with the Theatre Royal, Dresden, Mdle Bréthol goes to the Imperial Operahouse, Vienna.

WESTERN COUNTIES' MUSICAL ASSOCIATION.

The fourth annual report of this association of amateurs for 1880-81, i.e., 1st May, 1880, to 30th April, 1881, is encouraging, as may be seen by the subjoined summary:—

"The committee, in presenting this report, have a task more agreeable than usual; for this year financial success accompanies the musical prestige of former years. It will be remembered that the heavy deficit resulting from the performances of *The Messiah* and *Elijah* was in the third year by means of choral concerts reduced to £101. Even then, with such a liability as this, and in the absence of a guarantee fund, the committee assumed a heavy responsibility in undertaking the past year's programme. The results, however, being (1) a larger number of subscribers than in any previous year; (2) a musical success equal to that of former years; and, finally, a further reduction of the debt to £17, that is to say, a net profit of £84, they feel justified in asking their subscribers' cordial support for 1881-82. The appended balance sheet correctly states all liabilities for the past year as duly paid. In September last the committee engaged Mr S. Brandram to give two of his celebrated recitations of Shakspeare's plays. The works chosen were *The Merchant of Venice* and *The Tempest*, the incidental music* being supplied by members of the Exeter branch, assisted by Mme Phayne and a few friends from Tiverton; and thanks to the masterly interpretation of the plays and the efforts of the members a sum of about £60 was realized. In October the committee, after making enquiries in several towns possessing fine organs, resolved to substantially support the Victoria Hall company in erecting an organ and permanent orchestra here; and, being assisted by Mr D. J. Wood, their conductor (who has kindly volunteered to give recitals during the opening season), they have reason to believe that such an instrument will shortly be placed in the hall as will eminently facilitate the great object of this association, which is, by every possible means to promote and cultivate the public taste for good music. Three new branches have this year been added, namely, Paignton, Newton Abbot, and Silvertown. Very creditable performances of the works lately rendered by the whole band and chorus were previously given in Torquay, Newton Abbot, and Silvertown. The problem, *How to encourage amateurs and muster an efficient band, at the same time avoiding the heavy expense of an entirely professional orchestra*, is so far solved, that we can now find groups of amateurs at Exeter, Torquay, Tiverton, and Taunton, who will unite with a few professional leaders in accompanying the large chorus, and also in interpreting the best instrumental compositions. The committee desire to thank the members of the Exeter Oratorio and Orchestral Societies and other gentlemen for their able assistance; and hope next year to arrange more practices *en masse*. It may be mentioned that the expenditure under this head is about £90 less than that incurred in providing the last band.

"The recent performances, including Spohr's *Last Judgment*, Rossini's *Stabat Mater*, Macfarren's *Mayday*, Schubert's Symphony in B minor, and Nicolai's overture to the *Merry Wives of Windsor*, with artists such as Misses Mary Davies and Marian Mackenzie, Messrs Edward Lloyd and Farley Sinkins, a chorus of 350 voices, and a band of 60 performers, reflect great credit on the members and the conductor, Mr D. J. Wood. The experiment of converting the balcony of the hall into part of the orchestra, thereby saving a heavy annual outlay, was a risk from an acoustic point of view; but on the whole the result was not unfavourable. The harmony classes, under Mr R. B. Moore, have been fairly attended; and it is hoped that some pupils may be successful in the forthcoming Trinity College examinations. The committee wish especially to thank Mr D. J. Wood, Mus. Bac., for his sustained efforts in training the Exeter chorus and conducting the annual and incidental performances; Mr M. G. Rice for mustering the professional part and leading the band, and Mr R. B. Moore, F.C.O., for his services in the harmony classes, at several branches, and for his skilful piano-forte accompaniments. Their thanks have also been communicated to all local conductors and officers. Subject to the approval of the annual meeting, the committee recommend Mendelssohn's oratorio, *St Paul*, and Handel's *Ode to St Cecilia* (which have already met with approval at the annual local conductors' meeting), as the chief works for performance this year. In September the combined recitations by Mr S. Brandram, with appropriate music, will be resumed.

A. H. DYMOND, Hon. Sec.
C. S. BERE, Assistant
G. HIRTZEL, Hon. Secs."

Castle Chambers, Exeter,
May, 1881.

* By Arthur Sullivan?—W. D. D.

HERR RICHTER'S SECOND CONCERT.

(From the "Daily Telegraph," May 20th.)

In the programme of the second of these concerts, given at St James's Hall on Monday evening, were four compositions, two of them well known; and two unfamiliar. We may dismiss the first-named pair with few words, because Wagner's *Siegfried Idyl* was played under Herr Richter's direction last season, and then discussed, and because Schumann's Symphony in C passed long ago beyond the range of practical and profitable debate. We have only to record concerning either work, but especially concerning the *Idyl*, that its structure and meaning were shown with a clearness the secret of which Herr Richter has penetrated farther than, perhaps, any other conductor of our day. Turning to the unfamiliar things in the programme, notice is first invited by the "Academic Festival Overture" in C minor and major (Op. 80), written by Brahms for the occasion of his receiving an honorary degree from the University of Breslau. This work, it is right to state, was first played in England at the Crystal Palace on April 30th, in company with another of the same class from the same pen. As yet, however, the bloom of freshness has not been rubbed off it, and we may devote space to a description of its character. In the first place, the "Academic Festival Overture" should always be considered with reference to the occasion that inspired it, since its special features were thereby determined, in particular one which necessarily limits its interest, and, as a result, its popularity, out of Germany. The work is, in fact, constructed upon the melodies of students' songs, known by, and significant to, our Teutonic cousins, but, "*Gaudeamus igitur*" excepted, quite strange to us. English amateurs, therefore, cannot possibly respond to the appeal Brahms makes through these tunes, and are limited to a consideration of the work as a piece of abstract music. In this position the result is unsatisfactory. We are scarcely prepared to except an overture compounded of so many ill-assorted themes, and partaking, by necessity, more of the character of a fantasia than of a work in form. No doubt we may, and, for ourselves, hereby do, acknowledge the masterly hand shown on every page of the score; but we can go no further. Englishmen, indeed, are not competent judges of the overture as more than an example of technical skill. It was written for men in whose ears every theme is an appeal for enthusiasm to memory and to happy associations. We observe that the companion piece—a "Tragic Overture"—is set down for performance at the concert of Monday next. In it Brahms speaks, not to a nation, but to the world, and the world will soon understand his utterance, acclaiming him because of it.

The remaining novelty was the second of two orchestral pieces composed by Liszt in illustration of scenes from the *Faust* of Lenau—a poet who took the framework of the old legend and filled it in with details of his own invention, after the fashion of Berlioz and others. The incident forming the basis of Liszt's Mephisto Walzer is of a character sufficiently pointed at when we say that the Tempter and his victim come, in their wanderings, upon a marriage revel; that Mephisto seizes a fiddle, and with magic tones sends the dancers into a delirium, amid which *Faust* waltzes away to the woods with the prettiest of the bridesmaids. It was not to be expected that such a story would escape the notice of composers belonging to the sensational school—those who cater for the relaxed nerves and jaded appetites of a fast-living age. Time was when musicians, coming down to earth from the lofty heaven of their pure art, were content with the inspiration of Nature, like Beethoven, or with the delicate fancies of a fairy world, like Mendelssohn. Now we find many of them rummaging in charnel-houses for skeletons, bringing up devils from Pandemonium, and searching diligently for matter amidst the literature once connected with Holywell Street. This Mephisto Walzer of Liszt is simply the music of the bagnio, and we should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness. There are some vicious things so fascinating that inexperience suspects no harm from them. Here, on the other hand, we have that which "to be hated needs but to be seen." No one, after knowledge of the Mephisto Walzer, will desire to go about with a fiddling fiend,

even though he may lead the way to a wedding feast and a "beautiful brunette." Seriously, we regret that such a work disfigures the records of an enterprise which has its *raison d'être* in consecration to the highest and purest forms of art.

"HOME, SWEET HOME."

(To the Editor of the "Musical World.")

SIR,—The idea of raising a monument to Colonel (or Mr) Howard Payne, as the author of the lovely melody, "Home, sweet home," undoubtedly the most popular tune in England, is simply preposterous. The idea originated in a daily paper about a week or ten days ago. When I addressed a letter to the Editor, to set the paper right, from absolute knowledge of the true parentage of "Home, sweet home," the people of the paper took no notice—of course, not liking to be corrected. I mention no names. Newspapers—like individuals—"never like being corrected." My dear old friend, Wellington Guernsey, is also wrong in stating that the *whole* of the tune of "Home, sweet home," is not by Sir Henry Bishop. Sir Henry Bishop was a truly great man, and the first of English composers—not omitting even my old friend, Michael Balfe.

Let us always do justice—or strive to do justice—to those who deserve it. Bishop was a man, in his own walk, of as true and genuine inspiration—as the superb musical works which he has produced exhibit—as Verdi, or Rossini, or any of the great masters. I adduce no modern names by which to institute comparisons; because to do so might—though, in reality, it would not, nor suggest such thoughts to the rightly-thinking—seem invidious. This present attempt to divert the transcendent merit of having produced the loveliest and the most "heart-moving" tune which was ever heard, and that which is inextricably entwined with the true English heart, is, to say the least of the thoughtless nonsense, "shabby" in the extreme. Pray do your best, my dear Editor, to cry down this folly. Ascribe the whole grandeur of the merit of the production of the lovely melody of "Home, sweet home," to its only and its true owner—Henry Bishop. In concluding, I may add that Mr (or Colonel) Howard Payne only wrote the words. Howard Payne was a mere commonplace writer of indifferent verse, and a stage author—a sort of "Poet Bunn" (in *Clari*; or, *The Maid of Milan*)—no greater and no less than Alfred Bunn to my old friend, the world-renowned English composer, Michael Balfe. Conscious in addressing to you this letter that I am only ascribing the honour and "handing the laurel" to the parties to whom ALONE the tribute is due, and persuaded that justice to Bishop is safe in your hands, I remain, my dear Editor, yours faithfully,

HARGRAVE JENNINGS,

Secretary to Her Majesty's Theatre (the old Operahouse in the Haymarket), Secretary of the Theatre Royal, Drury Lane, Author of the Rosicrucians, One of the Thirty, &c., Journalist, &c.

THE hatred of musicians, critics, and musical France generally, for Wagner, if not for Wagner's music, by no means diminishes with time. A few weeks ago a letter from Saint-Saëns was published, in which he informed a German publisher that whatever he might think of Wagnerian operas, he was above all things a patriot: a Frenchman first, a Wagnerian afterwards. Edouard Schuré, who has often expressed his admiration for Wagner,* has now written in the same strain as Saint-Saëns to a German who wishes to do honour to Wagner and believed that Schuré would help him. Wolzogen, mayor of Bayreuth, is organizing a Wagnerian Festival, of which Bayreuth is to be the scene; and one of the features in the celebration is to be a procession, displaying the banners of those cities which have felt and acknowledged the influence of Wagner's genius. To make the exhibition complete, Wolzogen, wishing to obtain the arms of the City of Paris, begged Schuré, as a Wagnerite, to furnish him with a drawing. Schuré has replied that much as he admires the music of Wagner, he has no admiration for the man, and reminds Wolzogen that, under the title of the *Capitulation*, the German composer directed against France, at the time of her greatest misfortunes, a petty and malignant attack. Strange that in commenting upon Wagner's unhappy attempt at satire French writers do not lay more stress upon its stupidity, bad taste, and bad rhyme.—*St James's Gazette*.

* And written an enormous book about him.—W. D. D.

THE REASON OF REASON.

To Dr Blügel.

Dr Blügel.—Sir,—I am aware that knowing everything—aw, it is your habit—aw, to reveal nothing (or vice versa). Will you—aw, kindly make an exception in my favour?

Victor Hugo has said—aw—"La Raison n'a la raison qu'après avoir eu tort."

What inference—aw, do you draw from this—aw, oracular utterance? Yours, with respect,

LAVENDER PITT.

Frankfort-on-the-Oder, May 24.

With deference, no inference; for—if the utterance be fairly oracular, the reason of M. Hugo should long ago have been more reasonably reasonable than I make it out; and*—*Vorhang fällt schnell.* No more!

Dr Blügel.

House and Adage, Thorpe,
Norfolk, May 25.

FLORAL HALL CONCERTS.—These delightful concerts which attract all the fashionable world, have begun with renewed éclat. All the leading artists appear from time to time, so that before the end of the series Mr Gye's company has been exhaustively tested in their capacity of concert singers. "*Dilettanti*" like to hear (and see) these rare birds under every aspect.—W. D. D.

ROYAL ITALIAN OPERA.—Mme Sembrich's Dinorah quite came up to the expectations of those who have hitherto watched with interest her talent both as actress and singer on the boards of Mr Gye's theatre. The music does not everywhere accommodate itself so readily to her means as that of other parts she has essayed, but much of it suits her perfectly, and of this she takes striking advantage. Avoiding detail, let us at once cite the picturesque scene with the Shadow, terminating in the famous "Ombra leggera." Allowing for an occasional tendency to overdrawn sentiment, in the simple and touching slow movement, "L'incantatore della montagna" (violin *obbligato*, Mr Carrodus), this was in all respects admirable; the execution of "Ombra leggera" itself was especially brilliant; and, as usual, the lively peroration, "Ah brava! sai què!" with its climax on the high D flat, in obedience to a desire expressed with hearty unanimity by the audience, had to be repeated. Mme Sembrich's embodiment of the character, dramatically considered, if somewhat wanting in spontaneity and altogether in that weird deportment which (unknown to Marie Cabel and Miolan Carvalho, the respective originals in Paris and London) has been assumed with more or less felicity by almost every Dinorah since twenty years ago, Ilma di Murska set the example, is always intelligent and therefore acceptable. In short, Mme Sembrich's success was beyond cavil. It will suffice to add that the other parts were supported by Mme Trebelli, the Goatherd; Signor Marini, an amusing Corentin; and M. Lassalle, the Hoel of last season, who was encoored as usual in the air, "Sei vendicata assai." The new conductor, M. Dupont, was in the orchestra. On the night following (Tuesday), Mme Adelina Patti made her first appearance, and as invariably happens when that auspicious event has to be recorded, the house was crowded in every part by an audience that gave it all the aspect of a gala night. The opera chosen was Rossini's gorgeous *Semiramide*, a work that is likely, if only by reason of its affluence of melody, to survive for an indefinite period the cynical sneers of our latter-day iconoclasts, who, having no melody of their own to speak of, dub themselves, curiously enough, "the advanced school," and march on with blind self-exaltation to unfamiliar regions. *Semiramide* is one of the most recent essays of Mme Patti, who does not see why she should not sing music so eminently singable, especially as every note of the vocal score lies easily within the range of her beautiful voice. The pretext that Rossini's last Italian lyric drama belongs to *opera seria* is of no moment; so *Otello*, from the same pen. Besides, if Mme Patti be not regarded as an actress in serious as well as in comic opera, much that she has already done, and consummately done, must count for nothing. To establish this it is enough to point to her Leonora (*Il Trovatore*), Elvira (*Ernani*), Valentine, and last not least, Ayda—all belonging strictly to *opera tragica*. She has now added *Semiramide* to her

gallery, and in adding it has shown not merely confidence in her powers, but judgment to boot. True, in respect of age, stature, and robustness, Mme Patti is unable to conjure up any of the formidable *Semiramides* to whom old opera-goers have been accustomed, from Pasta to Grisi, and from Grisi to Tietjens; but she has dignity nevertheless, and declaims the address to the courtiers, when the proud Assyrian Queen reveals to them the name of the hero whom she has chosen to share her throne, with the commanding accents and gestures of one who is "every inch a queen." We have not space to describe her performance minutely; nor, indeed, is it necessary at this time. Enough that her vocalization was as nearly as possible faultless throughout, her great displays being naturally the cavatina, "Bel raggio," and the duets with Arsace, "Serbami ognor," and "Ebbene a te ferisci," the last comprising the *andante*, "Giorno d'orrore," and in both of which she was materially aided by Mme Scalchi, the Arsace known so well and applauded so much by the Covent Garden public. The *andante* was encoored "with one voice," and repeated accordingly. The part of Assur fell to M. Gaillard, the French bass-barytone, the importance of whose task was much lessened by the omission of the great duet with *Semiramide*, at the beginning—which involves the unfolding of the entire plot. What remained, however, for M. Gaillard to do was done sensibly and well. The orchestra, directed by Signor Beignani, played the familiar overture with striking effect. Mme Patti's next appearance will be in *La Traviata*—the heroine of which, by the way, after the first scenes, becomes more and more "serious" as the opera progresses. Mozart's *Il Seraglio* is already in the bills—a treat for all lovers of music in its absolute purity.

HER MAJESTY'S THEATRE.—Mr Mapleson cannot be accused of inactivity. Besides *Aida*, he has given us *La Favorita*, *Il Trovatore*, *Martha*, and *La Traviata*, in a style that says much for the zeal and intelligence of his long-trying conductor, Signor Arditi, who has the repertory at his fingers' ends. When Mdle Tremelli has acquired the art of husbanding her resources she should make an excellent Leonora, the music being precisely suited to a calibre of voice for which Donizetti, like Rossini, wrote so gratefully. Similar criticism applies to her acting. In another Leonora, the Leonora of *Il Trovatore*, Mdle Adalgisa Gabbi confirmed all that was said in praise of her *Aida*. Her performance in Verdi's great Egyptian opera, promised much, and her second essay entitles us to expect still more. She has a keen sense of dramatic fitness; the quality of her voice is extremely sympathetic; while her manner of phrasing, natural and evenly balanced, adds to its charm and proclaims her an artist in the true significance of the term. Mdle Gabbi was again received with marked approval. In the *Trovatore*, as in the *Favorita*, Mdle Tremelli, Signors Ravelli and Galassi rendered good service, as Manrico, Azucena, and Di Luna. Signor Ravelli possesses a fine voice, but should beware of straining it, as in the vociferous air, "Di quella pira," which, in spite of the plaudits wrung from the audience, if used too frequently in the same manner and for the same purpose, may, as time goes on, materially suffer. Much better was the preamble, "Ah si ben mio." There was a very fair cast for *Martha*, Flotow's one popular opera, and a generally effective performance. Lady Enrichetta is hardly a character so well suited for Mdle di Murska as Dinorah, giving far less scope for her marked individuality. But whatever this lady does she does with artistic consciousness; and as with her other characters, so is it with *Martha*—a pale creation, it must be admitted, by the side of Wagner's Senta, and Donizetti's Lucia, which rank among her most forcible assumptions. Signor Ravelli is a sufficiently sentimental Lionel, and Signor del Puente a Plunkett in as sufficiently strong contrast. A Nancy more lively and prepossessing than Mdle Anna de Belocca it would be far to seek. Whenever she appears there is something agreeable to contemplate—which passes for much more than some people are disposed to admit. Signor Corsini is by no means a bad Tristano, so that, with the orchestra and chorus efficient at all points, the somewhat hackneyed opera of the Russian composer was listened to with considerable satisfaction. About the *Traviata*, announced for Thursday, with Mdle Lilli Lehmann (Wagner's original Flosshilde), we must defer speaking. To-night Mme Christine Nilson makes her first appearance for the season, as Margarita, with our English tenor, Mr Maas, as Faust.—*Graphic*.

* Burn-and?—SIMCOCK HOUSE.

MR CHARLES HALLÉ'S

Beethoven Recitals.

ST JAMES'S HALL.

MR CHARLES HALLÉ has the honour to announce that his TWENTY-FIRST SERIES of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, JUNE 3.
FRIDAY, JUNE 10.

FRIDAY, JUNE 17.
FRIDAY, JUNE 24.

PROGRAMME OF FIFTH RECITAL.

FRIDAY AFTERNOON, JUNE 3.

To commence at Three o'clock precisely.

SONATA, Op. 29 (or 31), No. 2	Beethoven.
PRELUDE and FUGUE, in C major	Bach.
PRELUDE and FUGUE, in C minor	Beethoven.
SONATA, Op. 29 (or 31), No. 3	Bach.
PRELUDE and FUGUE, in C sharp major	Beethoven.
PRELUDE and FUGUE, in C sharp minor	Bach.
ANDANTE, Op. 35	Beethoven.
THIRTY-TWO VARIATIONS, on an Original Theme	Bach.
PRELUDE and FUGUE, in D major	Beethoven.
PRELUDE and FUGUE, in D minor	Bach.
SONATA, Op. 53	Beethoven.

PRICES OF ADMISSION.

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Single Tickets	0 7 0
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DEATHS.

On the 13th inst., at Leipsic, CONRAD SCHLEINITZ, well known to art and literature.

On the 12th inst., at Schaerbeck, GEORGES CABU, known as CABEL, husband of Marie Cabel, and a highly esteemed professor of the vocal art.

CHRISTINE NILSSON.—So the report published in our last issue appears to be verified. Mme Nilsson is announced to make her appearance to-night at Her Majesty's Theatre, as Margarita, in Gounod's *Faust*, with our excellent tenor, Joseph Maas, in the "title-part."

MR WEIST HILL has accepted an engagement to conduct a series of Promenade Concerts at what was once Hengler's Circus.

GEORGES CABEL, who died about a fortnight since, was not only the professor of Marie Cabel, his wife, but also of Mdlle Sasa, of the Paris Grand Opéra.

MDLLE VANZANDT.—The Paris correspondent of the *Daily Telegraph* (an excellent judge) speaks in highly flattering terms of Mdle Vanzandt's Dinorah (*Le Pardon de Plœrmel*), which she played for the first time on Wednesday night at the Opéra Comique.

THE TETRALOGICAL TRILOGY.—"We hear"—says the *Signale*—"that Herr Neumann intends travelling with the *Trilogie*, and performing it in Paris, St Petersburg, London, and America.

MDME ANNETTE ESSIPOFF is reposing on her laurels at Vienna. She will not visit England this summer, but in all probability will come in the autumn. Spring, Summer, Autumn, or Winter, she is ever welcome.

MR GANZ'S ORCHESTRAL CONCERTS.—At the concert of to-day a large selection from the *Romeo and Juliet* of Berlioz is to be given, ending with the "Queen Mab," so that we shall be spared the somewhat monotonous *finale*, and the tedious declamation of Friar Laurence. Herr Löwenberg, the new pianist, of whom we have more than once spoken, is a pupil of Anton Rubinstein's, and besides Liszt's "Hungarian Fantasia," will play his master's fourth concerto. Surely one of these extraordinary pieces would have sufficed.

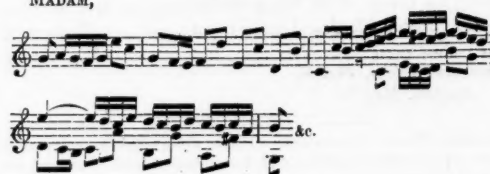
To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 28, 1881.

To Adeline Patti.

MADAM,



Yours obediently,

Patrioclus.

Rossini Villa, May 24, 186—.

MDLLE SARAH BERNHARDT IN 1881 AND MDLLE SAINT-HUBERTI IN 1785.*

The theatrical event this week occurred at Havre, where Sarah Bernhardt landed in great state last Sunday, on her return from America. All the chroniclers of the daily press, with M. G. Boyer, of the *Figaro*, at their head, have described the royal and popular reception of Doña Sol, not only by the Havrites, but likewise by the Londoners and Parisians who had hurried to meet the strange and celebrated runaway from the Comédie-Française. People never did this for Rachel, the Aristarchi of the day inform us, and set down these wild ovations as a sign of modern times. Good gracious! Very nearly a century ago just the same sort of thing happened, as is proved by the notes which our old friend and collaborator, A. de Forges, has collected, concerning a celebrated singer of last century, Mdle de Saint-Huberti, about whom the *Ménestrel* discoursed at considerable length upwards of a year since. In 1785 this lady, one of the singers enjoying the highest repute in Paris, left the Opera after a misunderstanding with her manager, exactly as Sarah Bernhardt left the Théâtre-Français last year. She went to Marseilles and gave a series of performances, ending in a nautical fête of which Havre might excusably be jealous. A letter of the 15th August, 1785, thus describes it:

"There was not the slightest exaggeration in the account given you of the honours lavished on Mdle Saint-Huberti. We are coming near the English in their mad doings for their actors. Mdle Saint-Huberti has given twenty-three performances to which people flocked with the greatest possible eagerness. Verses and crowns rained down on her from all sides. Of the crowns, she took away with her, on the roof of her carriage, more than a hundred, some of them being very costly. She had *filles* without end given her, but the one on the water was worthy the fair occupant of a throne, and merits being described in detail. Mdle Saint-Huberti, dressed that day in the Greek fashion, arrived by sea in a very handsome gondola bearing the Marseilles flag, and manned by eight rowers, but propelled by sails. Near the rendezvous she found herself surrounded by at least 200 ships' boats, full of people come to see the festivities, and still more her who was the object of them. She landed amid the noise from the discharge of mortars and the cheers of the spectators. A moment afterwards she re-embarked to enjoy the spectacle of a tilting match. The victor brought the crown and received it again from her hands. On leaving the gondola, she was saluted by a second salvo; the people danced around her to the sound of tambourines and galoubets, while she, stretched on a kind of couch, received their homage as though she had been a queen. She was then taken between two rows of illuminated pavilions to a neighbouring villa; there she was shown into a tent in which a small rustic stage had been constructed. They performed an allegorical piece composed in honour of this operatic divinity by a Provençal

* From *Le Ménestrel* of the 22nd inst.

poet, very well versified, and full of happy traits and ingenious thoughts. After the ball which followed, Mdle Saint-Huberti was placed on a platform, between Melpomene and Polyhymnia, two of the Muses in the piece. Then came a general illumination, and a splendid supper for sixty, laid in a large room open on all sides, with the people eagerly admiring the heroine. Towards the end of the repast, there was singing, in which the gallery joined. As a matter of course, Mdle Saint-Huberti was not forgotten in the couplets. She answered with some others, in the Provençal patois. Her health was drunk, and repeated cheers and a general salvo concluded the fête."

As the reader sees, the inhabitants of Havre have invented nothing in honour of Sarah Bernhardt, for the people of Marseilles beat them, and to spare, a century ago. Nor are bouquets and theatrical crowns modern inventions, even in our principal lyric theatres, where the employment of them was carried to excess before 1770. M. de Forges found a matter of the time which conclusively proves this:—

"On the 16th January, 1784, the opera was *Didon*, by Marmontel and Piccini, which was being performed for the twelfth time. Mdle Saint-Huberti played the principal part in a manner superior to that in which any other actress of the day could have played it. Her partisans had brought a laurel crown, and passed it from hand to hand as far as the orchestra, when it was given to the measure-beater. The latter laid it on the stage at the actress's feet, but the pit would not be satisfied till it had been placed on her head; her modesty, however, would not allow her to keep it."

But her modesty was not able to command for her the goodwill of M. de la Ferté, Intendant of the Royal Academy of Music, for the same journal tells us that:—

"Some little time afterwards, M. de la Ferté, being smitten by Mdle Maillard, and wishing to bring her forward, hit upon the notion of giving her the first part in *Didon*. He wrote and told Mdle Saint-Huberti that, in order not to over fatigue her, he thought she ought to be reserved for newer parts. Mdle Saint-Huberti replied that her health permitted her to keep all her engagements towards the public, and with her letter she forwarded a certificate from her doctor, attesting the same thing. M. de la Ferté would not be beaten, so he overcame probably the Minister's scruples, and that official sent an order to the Committee for the part of *Didon* to be delivered to Mdle Maillard. Mdle Saint-Huberti, being piqued, wrote and told the Committee that she had been suddenly indisposed and could not appear at the theatre; her indisposition, she added, would be a long one, and the revolution which had occurred in her health compelled her to tender her resignation for Easter. Such is the present state of affairs at the lyric show. People say that M. de Breteuil has given the actress a week's respite to make up her mind and recover from her sulks."

But Mdle Saint-Huberti was not to be appeased, and to this fact the people of Marseilles owed the delight of hearing and loading her with honours. She subsequently became a countess, neither more nor less than a Sontag or a Patti of those days. She married the Count d'Entraques, who, during the troubles of the Revolution, owed to her his life. As a celebrated artist, she was decorated with the Order of St Michael. Yet Mdle Saint-Huberti,* afterwards Countess d'Entraques, rose from the most humble beginnings. Fétis tells us that, even when engaged at the Opera, she occupied a garret in the Rue du Mail, and that on one occasion she came to rehearsal in such a pitiable condition that her young comrades of the same sex called her with a bantering air "Madame la Ressource!" "The term is correct," replied severely the author of *Iphigénie en Tauride*, "She will one day be the resource of the Opera." And she was.

At the present time, the worst ballerina at the Opera drives thither in her brougham; to do so, there is no necessity for her to be a Tagioni, a Carlotta Grisi, or a Countess Gilbert de Voisins. Fair theatrical stars have ever been the real sovereigns of their epoch.

BACH CHOIR.—At the sixth and last concert of the present season, the programme, as at the first concert ever held by this association of amateurs, under the direction of Mr Otto Goldschmidt (five years ago), will be devoted exclusively to the Grand Mass in B minor.

* Saint-Huberti (Antoinette Cécile Clavel, called) made her first appearance at the Royal Academy of Music in 1777.

Adelina Patti.

(By our Operatic Poet-Laureate.)

Felice al tuo ritorno sospirato
Cola dove rifulgi io m'affrettai
Al rivederti il cor tornò beato
Sublime, eccelsa ognor io ti trovai!
Or mentre io stava fascinato, avvinto,
Tutto diceva all'alma, ai sensi miei
Che quel delle tue glorie gran precinto
D'Apollo è il tempio e tu la Dea ne sei!

To Dr Blyde.

SIR,—Have you ever remarked that the great dramatic composers of our age have almost always expressed their individuality in the character of the voice for which they have written by predilection?

Thus MEYERBEER, genius male, energetic, austere, sometimes demoniac succeeds particularly for Basse; Bertram (*Robert le Diable*) Marcel (*Les Huguenots*) are types who belongs exclusively to Meyerbeer, the 3 Anabaptists (in *Profeta*). The famous basso air "*Le Moine*" (the Monk) in which Levasseur produced so much effect in 1830 etc, are works belonging exclusively to Meyerbeer and will last for a long time. VERDI the vehement, the terrible Verdi (I speak of his early works where the trumpets were playing continually in unison with the singer) is at his best in the barytone voice. Ask any barytone, which are his favourite rôles. He will at once tell you in *Rigoletto*, *Ernani*, in *Un Ballo in Maschera*, *Aida*, in *Don Carlos*, &c., &c. BELLINI the tender, the passionate, the youthful, was destined to write for tenor. His *Pirata*, *Elvina* (*Sonnambula*) *Arthurio* (*Puritani*) all written for Rubini, have ever been "*The Cheveaux de Bataille*" des grands tenors of our century. ROSSINI excelled specially in writing for contralto. Tancredi, Arsace (*Semiramide*) *Italiana* in *Algeri*, and Rosina (*Barbiere*) are the types of beautiful contralto parts (all written for Pisanoni). DONIZETTI's cavatinas for soprano are the favourite concert pieces of *sopranis sfogati*. The Aria in the 1st act of *Lucia*, and in the third act with flute obbligato, *Anna Bolena*, the aria from *Betty*, will be seen to conform my opinion. In the french school it is Auber who excels in writing for *soprano leggero* *L'air du serment*, that in *Le Philtre* that in *L'Ambassadeur*, in *La Muette di Portici*, *L'air de Zerlina* (*Fra Diavolo*) are little chef d'œuvres, but gracefull and elegant which have not yet been surpassed.

And now tell me Dear Dr in what kind of voices does Wagner excell? Any one but you would perhaps say, that Wagner does not excell in writing for any voice—that his boundless melody (*Die unendliche Melodie*) don't require human voice, the *Die Melodie des Waldes*, finds its vent in the immense voice of the Orchestra better than in any voice—&c. But such common place ideas are not worthy of you, learned Doctor, you are too profound to not know better then that. Then for once break your rule and notwithstanding "*knowing everything, but revealing nothing*," yet this once, I beg you reveal me something! I will never ask you any more questions about Verdi—Wagner I promise it to you solemnly!

M. B.

P.S.—Your American correspondent in stating in your last number (page 316) that Berlioz's *Messe di Mortis* has been written in 1836 for the funeral obsequies of Napoleon I. is mistaken, Berlioz's Requiem has been composed for General Dammremont's funeral.—M. B.

[Our "American correspondent" has been charged, and—not denying the impeachment—discharged by cable submarine and Ashaqueous, disturbed of piscoine fins—

"From whales cetaceous to the smallest fry"

—as W. A. Abington, or Habbington propounded.—Dr Blyde.]

THE annual meeting of the Western Counties' Musical Association was to be held at the Athenæum, Exeter, yesterday afternoon, the Earl of Devon (president) in the chair.

CONCERTS.

THE RICHTER CONCERTS.—At the concert given on Thursday afternoon, the 19th inst., the overture, scherzo, nocturno, and "Wedding March" from Mendelssohn's music to *A Midsummer Night's Dream* made up a group of pieces exceedingly attractive, we would fain believe, to a majority of the amateurs present. In that case the majority must have been ill pleased, for the reason that the performance was by no means as good as they had a right to expect. It would be uncharitable to say that Mendelssohn's delightful work was introduced merely on account of its popularity, and that indifference on the part of those responsible for its execution led to the result we have indicated. Of this there is no proof, and we can only point to a fact beyond our power to explain. Such a performance as that of the "Wedding March" ought never to have been given under the *bâton* of Herr Richter. Better results were forthcoming in the case of Karl Klindworth's "revised edition" of Chopin's concerto in F minor. Here the Viennese conductor's rare skill in directing orchestral accompaniment produced the happiest effect, and made the hearing of the work tolerable even to those who repudiate the assumption of which it is a conspicuous and, therefore, a deplorable example. The amended (!) pianoforte part was played, in his well-known and characteristic style, by Mr Walter Bache. An overture, *Penthesilea* (Op. 31), by Herr Carl Goldmark, requires to be heard again before an opinion is pronounced upon its merits. Enough now that its orchestration is extremely bright and effective, the fancy of the work by no means lacking qualities which excite and sustain attention. The concert closed with Mr F. H. Cowen's "Scandinavian" symphony, first produced under the composer's own direction last December, and then noticed by us in almost exhaustive detail. We need not, after so short an interval, go over the various points of the symphony again. Let it merely be recorded that further experience assigns no reason why a word of praise should be modified, much less withdrawn. We stand to all that has been said in these columns anent the symphony, including, by the way, counsel to re-construct or re-write a *finale* too elaborate, involved, and ponderous for the place it occupies. Measured by the standard of modern achievement in its line, this work is a great thing, upon which English music may be congratulated, while its honoured composer takes to heart, as we are sure he does, the maxim, *noblesse oblige*. Herr Richter could not have behaved more gracefully to any English brother in art than he did in this case. He had thoroughly mastered the work, and placed it in all its fulness and significance within the grasp of the orchestra. The result was a performance of monumental excellence—one which for strength and delicacy of touch, accuracy of outline, and beauty of colour has not been surpassed in the history of these concerts. It was loudly applauded, while a call for Mr Cowen, and a hearty cheer at his presence, showed entire approval of subject as well as execution.—*D. T.*

MDME LIEBHART'S "At home," on May 23rd, was fully and fashionably attended. During the evening some Styrian melodies were characteristically sung by Mmes Liebhart, Emes, and Martens. Among well-known professors who took part in the programme were Signors Scuderi, Romilli, and Georgi; Herren Ganz, Oberthür, Lehmyer, and Gollmick; Mmes Belval, Van Noorden, and Cottell, as well as some of the advanced pupils of Mdme Liebhart. Altogether a most agreeable evening was passed.

FRAULEIN BONDY.—This lady is by no means an unworthy member of the "noble army" of pianists now in commission in the great metropolis. Her attainments are considerable, of which various proof was afforded at her concert on the 21st inst., at the Marlborough Rooms, Regent Street. Her own performances occupied, of course, a large per-centage of the programme, and comprised, in the first instance, certain chronological extracts from the works of some of the earlier writers for the instruments, including Purcell, Scarlatti, Bach, Mozart, and Weber; followed, after necessary intervals, by one of Beethoven's sonatas, a duet—with violoncello—by Chopin, and solos by Grieg—a circle of pieces well calculated to display proficiency in the higher domains of the art. In each instance Fraulein Bondy distinguished herself bravely. Her touch is steady and vigorous; her conception of her author clear and musician-like; and her manual facility sufficient for all exhibitory purposes. The audience, being composed principally of ladies, was not so demonstrative as it would otherwise have been; but that did not conceal the fact that uniform satisfaction prevailed, and that Fraulein Bondy's expositions were as instructive as they were capable. The violoncello playing of Signor Pezze was not the least interesting feature of the concert, the delivery of an "Allemande" by Lully, and a "Gavotte" by Geminiani, being the pleasantest possible specimens of the graceful and finished skill of one of our best known resident professors. The vocalities were chiefly in the

hands of Mdle Caselli and Mr Thurley Beale, the former a contralto of agreeable merit, and the latter always welcome on the strength of his potent barytone voice and his no less potent style, of which he furnished a good example in his animated delivery of Handel's famous "Honour and Arms." The concert, as we have mentioned, took place at the Marlborough Rooms, which are but newly opened, but which, from their luxurious aspect, and commodiousness for recitals of the above modest class, with other analogous appropriations, are likely to be found useful during the heat and pressure of the London season.—*H.*

MR JOHN FRANCIS BARNETT.—The production of Mr J. F. Barnett's setting of Longfellow's poem, *The Building of the Ship*, at the Leeds Musical Festival in 1880, was so eminently successful as to ensure the certainty of its being heard in London the first convenient opportunity; and this occurred on Wednesday night at St James's Hall, when the composer gave his annual concert, and devoted the first part of his programme to the cantata in question. That considerable curiosity had been engendered by the announcement of the work, was indicated not only by the brilliancy, but by the professional aspect of the attendance, for few of our young composers have attempted, and few have achieved, so much as Mr Barnett in the higher elucidations of his art; and hence the reputation he has so widely earned among those the best qualified to judge him by his own lofty standard, to say nothing of the general public, to whom his tuneful music can never be without charm and acceptance. As we dilated at some length upon this important work in our notice of the Leeds Festival last year, it is not necessary to recapitulate what we then put upon record as regards Mr Barnett's ideal paraphrase of the graceful lines of Longfellow. That the subject is not a suitable one for musical illustration, from a descriptive point of view, is but too obvious, but there is enough left of the analogies and apostrophes of the poet to afford texts for the composer, from which he may preach much that, if abstract, is still assimilative, and which may be listened to on its own honest account, with but little mental reference to the mechanical threads upon which something in the nature of a story is suspended. Mr Barnett took care that his cantata should be adequately represented on Wednesday evening. The orchestra was full and competent in every respect, and, with the chorus singers—who had evidently been sedulously trained—numbered a total of 300 performers. The work, conducted, of course, by the composer himself, was thus given with a strength and colour which left nothing to be desired. The solo singers were Miss Anna Williams, Mr Edward Lloyd, Mdme Patey, and Mr Santley, the first two having been the exponents of the soprano and tenor parts at Leeds. Nothing could exceed the attentive enjoyment of the audience. There were several encores; and, at the conclusion, the composer experienced an ovation, the sincerity of which was unchallengeable. Other matters followed, namely, a performance of Beethoven's pianoforte concerto in G, by the admirable and richly-accomplished artist, Miss Emma Barnett; songs by Mdme Patey, Miss Anna Williams, and Mr Edward Lloyd, and certain orchestral selections by way of relief.

H.

SOUTH LONDON CHOIR.—The laudable efforts of this local body to establish itself in the centre of metropolitan musical life are being continued with much spirit through a third season at St James's Hall. Founded in 1869, the South London Choir has developed into an institution of very considerable importance to the populous district wherein its operations are mainly carried on. It has, for example, given elementary instruction to 1,750 pupils, and, obtaining a lease of the Surrey Masonic Hall, had so enlarged the building, that classes can be held not only in singing, elementary, intermediate, and advanced, but in pianoforte and harmonium playing, harmony, composition, solo singing, and generally in subjects necessary to the various musical examinations. This is a great and honourable result of twelve years' labour under circumstances which could not have been, at the outset, particularly favourable, and from it we should be justified in accepting Mr Leonard C. Venables and his assistants as excellent teachers, even if their skill were not established by the engagements of the advanced vocal class at the Philharmonic Concerts, the London Ballad Concerts, and elsewhere. The choir lost no part of its steadily accumulated credit by what was done in St James's Hall on Thursday evening last. Whether engaged upon modern sacred music, such as Gounod's "Send out Thy Light," upon modern part-songs, like Pinsuti's "Two Angel Hands," upon compositions for the church, as represented by Stainer's anthem, "O clap your hands," or upon old madrigals, of which Weekes' "As Vesta was descending," is so masterful an example, two things were evident—first, that the singers possessed real aptitude and enthusiasm; next, that intelligence and skill had directed their training. Prophecy is dangerous, but we will venture to say that if Mr Venables keeps perfection before his eyes and sternly and strongly

labours towards it as his end, the South London Choir will take the place of the body lately presided over by Mr Henry Leslie. This, of course, distinctly implies, and should be taken as implying, that, while much progress has been made, there is yet a weary way to the goal. The soloists at Thursday's concert were Miss Catherine Penna, Mdme Patey, Mr E. Lloyd, and Signor Papini (violin). That all these obtained favour at the hands of a very sympathetic audience is a fact easily understood. The well-known talent of Miss Penna appeared to advantage in the solo of Mendelssohn's "Hear my prayer;" Mdme Patey, after declining one or two encores, was obliged to accept the compliment with reference to Behrend's quaint and pathetic ditty, "Auntie"; as was Mr Lloyd in respect of Blumenthal's "Far away where angels dwell" and "Sally in our alley." A few of the songs, we are bound to say, were not up to the standard of such a concert, but they delighted the audience, and that is a form of justification, though not, perhaps, the most complete. The violin solos of Signor Papini were well received, one of them—his own "Les Abeilles"—being demanded again. Mr W. H. Harper was at the pianoforte, Mr Windeyer Clark at the organ, and Mr Venables conducted.—D. T.

KALOZDY'S HUNGARIAN BAND.—An entertainment was given a few nights ago by a band of gorgeously attired Hungarian gipsies at the recently opened Marlborough Rooms. The new concert-hall, with its painted ceiling and richly-ornamented walls, is admirably adapted, by size and shape, for musical performances, of which the delicacy and beauty would, in a larger and less-fitted constructed building, be, to some extent, lost. Not that there is anything of that kind to lose in the performances of the gipsies, whose characteristic style of playing is marked, above all, by energy and fire. It is a pity they wear scarlet coats braided with gold; for, although it is their officially recognized uniform, one would rather see these interesting wanderers in the picturesque garb they affect when not on duty. They play entirely without notes; the portly nomad who acts as leader and conductor directing the execution of a Viennese waltz with all the confidence and certainty with which Herr Richter directs the Ninth Symphony. One noticeable point in the performances of these Hungarian gipsies is the intense pleasure they take in the music. Their style, however, is a little rough; and they sometimes emphasize a note, or group of notes, with a vigour which makes one fancy that the strings of every instrument in the orchestra must give way. The band consists, for the most part, of violins and instruments of the violin family; but, as in most of these gipsy orchestras, a prominent part is assigned to the zither.—S. SILVER.

MR PERCY BLANDFORD'S concert was given at St James's Hall on the morning of Wednesday, May 18, when he sang to the evident satisfaction of a numerous audience Curschmann's "Awake thou golden blush of morn," "Ah si ben mio," from the *Trovatore*, and an air from *Judas Maccabeus*, joining Mr F. King in the duet, "The moon has raised her lamp on high" (*Lily of Killarney*). Mdmes Sherrington, Cummings, Patey, Gayrard Pacino, Misses José Sherrington, Priscilla Frost, Messrs Bending, Maybrick, and Politzer also aided Mr Blandford in providing his friends with a thoroughly acceptable entertainment.

A CONCERT was given at Aberdeen House, on Monday evening, May 23, by the Dilettante Circle. Among the instrumentalists was Mr Oberthür, whose performance of two compositions of his own for the harp was quite to the taste of the audience. The singers were Miss Edith Ruthven, who gave with true expression, "The rose is dead" (composed by Mr George Gear), and Mr Raudegger's "Only for one"; Miss Clara Latham, who sang "Les Rameux" (Faure), and "The old old story" (Mdme Sainion), Mr Frank Quatremayne following with "Eri tu" (*Ballo in Maschera*); Misses Ellis Newton and Stephens also gave their assistance. Messrs J. Liebhich, Lehmeier, and Isidore de Solla were the accompanists.

We are asked to state that in consequence of Mr Sims Reeves having had to undergo an operation on the face, the performance announced for May 25, in the Albert Hall, is postponed to Wednesday, June, 15.—*Daily News*.

MR DAVID JAMES.—Domestic sorrow in its sharpest and saddest form deprived the stage for many weeks of the services of this admirable and popular comedian; but it was pleasant to learn that Mr David James would make his reappearance at the Vaudeville Theatre on Thursday evening, in a new, hearty, and thoroughly English play by Mr Henry J. Byron, called *Punch*, which, coming from the author of *Our Boys*, was anticipated with natural eagerness. The conjunction of the natural humour of Mr Byron and the comic expression of Mr David James never fails to meet with appreciation.

"AGO TIBI GRATIAS."

Before leaving Berlin for Bayreuth, Wagner wrote to Angelo Neumann, the Leipsic manager, who introduced the *Nibelungen Tetralogy* to the Berlin public, a letter, of which a translation is appended:

"My dear Herr Neumann,—I must take leave of you to-day, since business which does not admit of delay calls me home precisely about this time. No one who attended yesterday's performance at the Victoria Theater will entertain any doubts as to the sentiments with which I now part from you and the band of artists whom you have brought together to carry out my immeasurably exacting and difficult work. Besides bearing my evidenceship to that evening, I could only feel desirous of knowing that my admiration of your courage, my appreciation of your self-sacrificing energy, and my warmest thanks for all that has been thereby accomplished, had been loudly uttered. But louder than all verbal acknowledgments will be the imperturbable permanence of the confidence I place in you. Should you continue to hold the spirit of the artistic association formed by you, fixed on attaining and preserving the thoroughly pure style necessary for rendering my stage-festival-play, which differs so strikingly from anything to which people have been accustomed, I may assume that you greatly serve not me alone, but art generally. With the wish and in the hope that I may be able to come to Berlin again at least for the fourth Cycle, I bid you for to-day farewell, and, with best greetings, remain your devoted

"RICHARD WAGNER.

"Berlin, the 10th May, 1881."

[A strictly literal translation of this epistle would be hardly possible; but an attempt has been made to preserve something of the original flavour.—J. V. B.]

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the Students' Chamber Concert, given in the concert-room of the Institution on Saturday, May 21.

Madrigal, "All creatures now are merry minded," (Benet); Recitative and Air, "Relieve thy Champion," and "Return, O God of Hosts," *Samson*, (Handel)—Micah, Miss Rose Dafforne; Sonata, in B flat minor, (Chopin)—pianoforte, Miss Amy Hare, Potter exhibitioner; Aria, "Un aura Amorosa," *Così fan tutte*, (Mozart)—Ferrando, Mr Hirwen Jones; Song (MS.), "Ae Farewell," (F. Sewell Southgate, student)—Miss Emilie Lloyd; Concerto, in B flat, (Handel)—organ, Master Lemare, (arranged by W. T. Best), Sir John Goss Scholar; Two-part song, "The Sisters," (Arthur Sullivan)—Misses Kate Bentley, Kate Tully, Alexandra Ehrenberg, Annie Gray, Emilie Lloyd, M. Summers, and Mrs Clara Ter Meer; Recitative, "Io tre manto," and Aria, "O, voi dell'erbo," *La Resurrezione*, (Handel)—Lucifero, Mr Bantock Pierpoint; Song (MS.), "Treasured memories," (G. F. Smith, student)—Miss Woolley; Andante and Presto from Italian Concerto, (J. S. Bach)—pianoforte, Miss Ada Hazard; Serenade (female voices) "Lightly creeping," (Schubert)—solo, Miss Hilda Wilson; Romance, "O, ma Maitresse," *Lalla Rookh*, (Felicien David)—Mr Robertson; Ballade, *Imitée d'Uhland*, (Max Silny)—Miss Kate Tully; violin, Mr F. Arnold; pianoforte, Mr Ernest Ford; organ, Mr W. G. Wood; Andante and Allegro Molto, from Sonata in D, (Mozart)—two pianofortes, Mr Foulston and Mr Darby; Cavatina, "Una voce poco fa," *Il Barbiere*, (Rossini)—Rosina, Miss Florence Rowe; Minuetto, in B flat, (A. O'Leary, and Staccato study, in E flat, (Scharwenka)—pianoforte, Miss Mackness; Romanze, "Fluthen-reicher Ebro," *Spanische Liebeslieder*, (Schumann)—Mr A. Jarratt; Chorus, "Lord Ullin's daughter," A Jackson.

The accompanists were Miss Elizabeth Fosket, Mr Livesey Carrott, and Mr Ernest Ford; conductor, Mr William Shakespeare.

MR JUDE'S ORGAN RECITAL.—The following is the programme of an organ recital given in Walton Park Congregational Church, by Mr W. H. Jude, on Thursday evening, May 19th.

Trumpet March, for the Organ, (W. H. Jude), Andante, with Variations, (Haydn), Fanfare, (Lemmens), Chaconne, *La Favorite*, (François Couperin), La Danse des Fées, (Parish Alvars), Offertoire for the Organ, Lefebure Wely, Romanza in G major, (Beethoven), Fantasia ("Souvenir de Rossini.")

The new organ is now complete, five stops having been added since the opening, last month.

ANDRÉ CAMPRA.

1697.*

Lully had been dead ten years, and the Paris Opera, deprived of the genius who had at once raised it to such a height of splendour, painfully dragged on an obscure existence, struggling amid difficulties innumerable, and doomed to behold the brilliant prosperity which attended the commencement of its career succeeded by inglorious days of languor and sterility. Francine, Lully's son-in-law, into whose hands the management had passed, possessed neither the rare administrative capacity, the power of combination, the talent for the stage, nor the artistic skill and knowledge which belonged to his father-in-law. The company, among whom it had, of course, been necessary to admit fresh members, had not invariably changed for the better, and though, of the original members, the public could still applaud Dumesnil, Dun, Fanchon Moreau, Desmatins, and that admirable artist, Marthe Le Rochois, they had seen most of the artists whom Lully had taken such pains to form, and who had so powerfully contributed to his good fortune: Mdlle Saint-Christophe (who, from being a stage queen, became a Carmelite nun), Marie Brigogne, Marie Aubry, Mlles Verdier, La Prée, Beaucieux, and Sainte-Colombe, as well as Beauvielle, Cledière, la Forêt, Morel, Godonesche, and Gaye, disappear and retire, one after the other. Recruits had, it is true, come to replace the old members, but, except Thévenard and Françoise Journet, two remarkable artists, and Mdlle Maupin, who was, however, still in the period of probation, and not destined to attract attention till subsequently, the new-comers were deficient in striking individuality, and the names of Desvoyes, Boutelou, Hardouin, and Mdlle Clément have left no mark in the annals of our grand lyric theatre. Quinault, moreover, who soon followed his friend to the tomb, was no longer there to write those touching and pathetic poems which Boileau may have ridiculed and despised, but which the public admired notwithstanding. In short, matters at the Opera were in a bad state, and it seemed as if everything contributed to render the situation more critical from day to day. But the most terrible fact of all was the loss of Lully in his capacity of composer. The author of *Atys*, *Persée*, and *Bellerophon* seemed to have carried away with him the secret of lyric tragedy, and we may say that, despite the efforts of those who wished to continue his work, he left no heirs. The composers who then wrote for the Opera were, besides his two sons, Colasse, Marais, Charpentier, Gervais, Desmarests, Mdlle de la Guerre, and La Coste, and, though bound to observe that two, Marais and Charpentier, were far from being destitute of talent, we must be allowed to state that none of them appeared to possess genius for the stage, and that, during a period of ten years, we can scarcely enter more than one success, that achieved by Colasse's *Thétis et Pélée*, to the good of our great lyric theatre.†

Such was the state of things. The position was becoming more and more difficult, and the Opera kept going to decay, when, one fine morning in 1697, Paris learned, not without surprise, that a brilliant triumph had just been obtained with a new work due

* From *Le Ménestrel*.

† As regard Lully's sons, it may be asserted that they inherited neither their father's genius nor the esteem of the public. It appears that, after Lully's death, it became the custom to indulge at the Opera in certain manifestations always disagreeable to the ear even of the least susceptible authors, the consequence being that an order was issued by the police to forbid the use of whistles, which was spreading beyond due bounds; on the production of *Orphée*, by Louis Lully, jun., a work which fell from its dulness, someone revenged himself for the order by the following lines:—

"Le sifflet défendu! Quelle horrible injustice!
Quoi donc! impunément un poète novice,
Un musicien fade, un danseur éclopé,
Attraperont l'argent de tout Paris dupé,
Et je ne pourrai pas contenter mon caprice!
Ah! si je siffle à tort, je veux qu'on me punisse;
Mais siffler à propos ne fut jamais un vice.
Non, non, je sifflerai; on ne m'a pas coupé
Le sifflet.

Un garde, à mes côtés planté comme un jocrisse
M'empêche de voir ces danses d'écrivains,
D'ouïr ces sots couplets et ces airs de jubé?
Dussé-je être, ma foi, sur le fait attrapé,
Je le ferai jouer à la barbe du suisse,
Le sifflet.

to an utterly unknown composer. The work was entitled *L'Europe galante*, and Joseph Campa was said to be the name of the author, who discharged the modest duties of violoncellist in the orchestra of the Opera itself. As regards the name and standing of the musician, the public, as the reader will presently see, were the victims of a little fraud. But it is true, all the same, that *L'Europe galante* was enormously successful, and that the appearance of the fortunate work, the value of which formed so strong a contrast to the nullity of so many insipid productions, announced the dawn of a fresh state of things at the Academy of Music. There had been born to France a musician, a genuinely dramatic musician, destined to be an object of public attention for more than thirty years, and to keep the stage till the day when Rameau took possession of it as a conqueror.

(To be continued.)

TO ADELINA (SEMIRAMIDE) PATTI.*

(Impromptu.)

What shall I send Song's fairest Queen,
To lay at her dainty feet,
Gems from the East, of wondrous sheen,
Bright things for her beauty meet?

Nay, I'll proffer nor gems nor gold,
But blossoms from greenwood far;
Their glories wrapt in incens'd fold,
As the heaven blue robes a star.

The whitest lilies to wreath the hair,
Whose lustre is far more bright,
Than raven pinions e'er did wear
E'en while flush'd with a sunset's light!

And the tiny azure flowers too,
That symbol man's constancy,
Telling how love both strong and true
Throughout all life shall be!

The buds have lived in a mossy nest,
While at eve around them swept,
The bird songs lulling them into rest,
And soothing them while they slept.

Star-kiss'd, song-steep'd, I lowly lay
My messengers at her feet,
If they but win her smile to day
I shall deem them dear as sweet!

Ah! it may be, that near her heart
She'll place them for just so long,
As in her wondrous, thrilling part
She pours out her soul in song?

And 'mid the diamonds' dazzling shower
On the Syren's gentle breast,
My woodland blooms for one brief hour
In soft happiness shall rest?

And 'mong the plaudits that proclaim,
The homage all yield that Queen;
She'll hear the sigh that breathes her name
Afar in a greenwood scene!

Tuesday, May 24.

A SOLDIER'S DAUGHTER.

* Copyright.

VIENNA.—Mme Ehnn was recently fined 35 florins for contravening the regulation in force at the Imperial Operahouse, by acknowledging the applause bestowed on her in *Mignon*, while the performance was going on. She says she will not pay the fine, and the Intendant declares he will compel her. The public are curious as to which will give way—Artist or Intendant.

LEIPSIK.—Conrad Schleinitz died on the 13th inst., having been born on the 1st October, 1805, at Zechanitz, near Döbeln. He was a great authority in art; a member of the Gewandhaus Board of Management; and director of the Conservatory of Music, a post he had held since Mendelssohn's death, in 1847. He also published some songs.

NORWICH MUSICAL FESTIVAL.

(From our own Correspondent.)

All the details for the 20th Norwich Festival are completed, and I may just give you an outline of the scheme, *en attendant*. The Festival begins on Tuesday evening, instead of morning, which gives the conductor more opportunity for careful rehearsals, the advantage of not having a Cathedral Dean and Chapter (to say nothing of a Bishop) to deal with. You can hear the music without previously having been preached at by frantic ecclesiastics.

The oratorio on Tuesday evening will be *St Paul* (in commemoration of Professor Edward Taylor and Fish—of whom it was said, "We have lost Fish.") This is a good choice of the new conductor's; and, indeed, Mr Randegger, who, born at Trieste, can neither be Italian nor French while Italy remains "irrident" and Austria's eagle-claws are still in the bosom of the writhing victim with whose blood she will season her coming slices of Turkey, beginning with Trip(e)oli—Mr Randegger, till that period, must be plain Mr Randegger, a "Britisher," with whom we, the people of Norfolk, are likely to be well satisfied; more especially as Benedict, who should have a statue erected to him in Tombaland (where resided that cheery magistrate, Roger Kerrison), recommended him as his own worthy successor.

St Paul, on Tuesday evening (modified prices), will fill St Andrew's Hall of glorious Festival memory; while Wednesday morning will be graced with Arthur's *Martyr of Antioch*, preceded by Macfarren's *John the Baptist* overture, Ebenezer Prout's organ concerto (played by Dr Bunnett), and a motet by J. S. Bach. This looks well; and so does Wednesday night, which is to be absorbed by the absorbing Berlioz, whose *Faust* will for the first time speak to East Anglians.

Saint Ursula, a new cantata, composed for the occasion by our own F. H. Cowen, followed by Mendelssohn's *Athalie*, make up a goodly "Fat Thursday," whose evening is devoted to an overture to *Henry V.*, and *The Sun Worshipers*, ("Musical Ode"), the former by Walter C. Macfarren, the latter by Arthur (another Arthur!) Goring Thomas, also both for the occasion. On Friday morning *The Messiah*! (What say the "advanced school" of "Infinite Melos"?) and on the evening of that day a dramatic cantata, *Grasiella*, a "symphonic poem," *The Harvest Festival*, and an "Orchestral Suite," written for the object respectively by Julius Benedict, J. Francis Barnett, and Eugène d'Albert, all right worthy contributors. Bravo, Mr Randegger! More very soon, from yours faithfully,

Lowestoft, May 26.

J. E. K.

BRUSSELS.

(Correspondence.)

The Liszt Festival, organizing under the direction of Paul Pierre Benoit, is the topic of the hour, and will be attended by a good many foreign musical (more or less) celebrities. France sends Gounod, Thomas, Saint-Saëns, Massenet, Lefebvre, Planté, Léon Huison, A. Gouxiou (Inspector of Fine Arts), and O. Comettant (of the *Sicéle*). From Germany there come Ferdinand von Hiller, Ed. Lassen, and Bermuth. Costa, Benedict, and Manns will be among the English contingent, Nicolai, Verhulst, and R. Stol representing Holland. The Festival takes place on the 29th inst., in the Salle du Palais Ducal, Franz Servais acting as conductor. The works to be performed are: *Tasso* ("Symphonic Poem"), "Concerto Pathétique for two Pianos" (executed by M. and Mme Zarembski, man and wife); "Loreley," sung by Mlle A. Kufferath; and *Faust* (Symphony with chorus), by the Royal Orphéon Society, under the direction of Bauwens. The Festival here was to be preceded by one—also in honour of Liszt—on the 26th inst., at Antwerp, with the *Missa Solenne* (Graner Messe) as principal feature.—At a concert lately given by the Cercle Liégeois, Mlle de Vita, a young lady of fourteen, appeared in a threefold capacity. Firstly, she took part with her master, M. Massage, in a Pianoforte Piece for Four Hands, by Mozart; secondly, she sang airs from Halévy's *Val d'Andorre* and *Charles VI.*; and, thirdly, she recited a poem of Victor Hugo's.—She was equally successful as pianist, vocalist, and elocutionist—

M. Georges Caba, commonly called Cabel, died at Schaerbeck, lez-Bruxelles, on the 12th inst., having been born on the 14th March, 1822, at Namur. He married Mme Marie Cabel, the celebrated singer, from whom, however, he was divorced. For some years he was director of the Netherlandish Conservatory, founded here by King William III. of Holland.

FREIBURG IM BREISGAU.

(Correspondence.)

The Festival recently organized in honour of Franz Liszt went off very satisfactorily. His oratorio, *Christus*, was selected for the first day, the local Philharmonic Association being reinforced by the Choral Association from Baden and the Vocal Union from Lahr. Besides those belonging to the town itself, the orchestra included performers from Strassburg, Baden, and Basle. The programme of the second day, also exclusively devoted to Liszt, contained the "Symphonic poem," *Tasso*, "Cantico di San Francesco," Solo for barytone, with men's chorus and orchestra; *Des erwachenden Kindes Lobgesang* ("The Child's Song of Praise on Awakening"), for women's chorus with harmonium and harp; besides other vocal works. Herr Bertrand Noth, from Frankfurt-on-the-Maine, a pupil of Liszt's, played the Pianoforte Concerto in A major, an Impromptu in F sharp, the "Spanish Rhapsody," and the "Fantasia on The Ruins of Athens." Liszt, who was the object of endless "ovations," himself extemporized on the piano at a morning concert before a select few.

MR J. H. A. HICKS has been presented by the Rev J. O. Fellowes with a handsome gold watch "as a token of esteem, and as a recognition of valuable services rendered by presiding gratuitously at the Harmonium, at Trinity Chapel, John Street, Edgware Road, W."

SPEAKING of the age of theatres in Germany, the *Signale* says that the most ancient is that at Lüneburg, built in 1740, and consequently 140 years old. Next come the Burgtheater, Vienna, counting 138 years of existence; the old Stadttheater, Leipzig, erected in 1766; and the Theatre at Mannheim, dating from 1777. The other theatres built in the last century are the Augsburg Schauspielhaus and the Pressburg Theatre, 1778; the Frankfurt Stadttheater and the Altona Schauspielhaus (no longer used), 1783. The newest addition to the list is the Operahouse at Frankfurt. The Berlin theatres rank chronologically thus:—the Theatre Royal, 1821; Operahouse, 1844; Friedrich-Wilhelmstädtisches Theater, 1848 (partly rebuilt in 1872); Wallner, 1858; Victoria and Wilhelm, 1859; Bellealliance, 1869; National, 1870; Residenztheater, 1871; Stadttheater, 1872; and Ostendtheater, 1877. The oldest Berlin theatre (the Royal) is therefore of age 60, the youngest (the Ostend) of age 4. (I went to the site of a Berlin theatre—the Brandenburg, which having never been erected was never opened.—Dr Blügel.)

DEATH OF CONRAD SCHLEINITZ.—On Friday last there passed away to the great majority one who, probably of all others, was most known by artists of every nation. Conrad Schleinitz, director of the world-famed Gewandhaus Concerts, and of the Leipzig Conservatorium, died at his residence on the Rasplatz. He was cousin to Mendelssohn, and it is to him that the composer's most representative work was dedicated, *The Midsummer Night's Dream*. As is doubtless well known to the readers of this paper, both the Gewandhaus Concerts and the Conservatorium are managed by a directorate of business (not musical) men, and of this directorate since, I believe, about 1843, Schleinitz has been chairman. Of late years his feeble health, increasing age and blindness have rendered it impossible that he could give the necessary energy to the carrying out of the arduous tasks. With him passes away the last of those who linked the present generation with the commencement of the Leipzig Conservatorium, Richter the Cantor, Quasdorf, the old porter (Mendelssohn's faithful servant), and Robert Wenzel, the piano master, being the last to precede him. The opportunity now arises for infusing fresh warmth and vigour into what was once without question Europe's greatest music school.—H. SAWYER.—(*Musical Standard*, May 21.)

WAIFS.

Aida has been well received in Saragossa.
Mr Arthur Sullivan has returned from Paris.
The *Firenze Artistica* has been revived in Florence.
Marino Mancinelli has returned from Paris to Milan.
Sig. De Giosa has completed a buffo opera, *Il Rabagas*.
Maurel is engaged for next season at the Liceo, Barcelona.
The season at the Alhambra, Rome, has closed prematurely.
Michel Strogoff is drawing large houses at the Alhambra, Brussels.
Mdme Wilt is again singing at the Stadttheater, Frankfort-on-the-Maine.

The Bajamonti Theatre, Spalato (Dalmatia), has been burnt to the ground.

The Politeama Alfieri, Genoa, will shortly be opened with *Usiglio's Nozze in Prigione*.

Johann Strauss is at work on a new opera, *Der lustige Krieg*, book by Herren Zell and Genée.

An Italian operatic company have been singing at Gualaguaychu in the Argentine Republic.

The meeting of the Tonkünstlerverein will be held from the 9th to the 12th June, in Magdeburgh.

The Comley-Barton Company opened, on the 16th inst., at the Globe, Boston (U.S.), with *Olivette*.

Herr August Schott is fulfilling an engagement at Munich, singing in *Lohengrin*, *Rienzi*, *Tannhäuser*, &c.

"There is no torture that a woman would not undergo," says Montaigne, "to enhance her beauty."

Franz von Dingelstedt, director of the Imperial Burgtheater, Vienna, died on the 15th inst., aged 66.

The rumour that C. Huntan, a violinist without hands who plays with his feet, was dead, is contradicted.

The manager of the Italian operatic company next season, at the Teatro Tacón, Havannah, will be Strologo.

Hamburg has been selected as the place of meeting for the third Festival of the German Singers' Confederation.

Mr Cross, of Southport, has leased Covent Garden Theatre for Promenade Concerts, to begin early in August.

Mdme Etelka Gerster and Signor Campanini are to leave New York for London at the beginning of next month.

The Prussian Government has raised the annual grant, 12,000 marks, of the Stadttheater, Posen, to more than double.

Carl Schnabel, pianist and composer, died on the 12th inst. in Breslau, where he was born on the 2nd November, 1809.

Stoumon and Calabrézi, managers of the Théâtre de la Monnaie, Brussels, have been created knights of the Order of Leopold.

The Philadelphia Musical Festival (U.S.), under the direction of Dr Damrosch, was a great financial, if not a great artistic, success.

At their 280th concert, on the 22nd ult., the Milwaukee (U.S.) Musical Society gave a successful performance of Mendelssohn's *Elijah*.

While playing *Othello* at Philadelphia, Tommaso Salvini, the great tragedian, wounded the representative of Cassio—happily, not seriously.

The King of Denmark has bestowed the Danebrog Cross on David Popper, violoncellist, who has been playing with much success in Copenhagen.

The series of concerts organized at the Music Hall, Boston, U.S., by Theodore Thomas, began on the 9th inst., Mdme Gerster being the principal vocalist.

M. Theodor Ritter, a French pianist at one time well and favourably known among us, is in London, and has been playing at M. Lasserre's Musical Union.

Verdi's *Simon Boccanegra* is to be performed next season at the San Carlo, Naples, with Emma Turolla, Balterini, Kaschmann, and David, in the principal characters.

Among deaths, that of Carl Schnabel, pianist and composer in Breslau, is announced; also that of Dingelstedt, for many years director of the Vienna Burgtheater.

The receipts of the 400th performance of *Der Freischütz* at the Theatre Royal, Dresden, were given to the "King John Memorial Fund." They amounted to 4,720 marks.

Rimsky-Korsakoff, the Russian composer, has written a new symphony, entitled *Antar*, and founded on an Arabian story.—(The most famous story in Arabian romance.—Dr Blügel.)

Luigi Mancinelli is appointed director of the Liceo Musicale, Barcelona. The American vocalist, Emma Thursby, "the Concert Patti," as they call her, has been creating a furore here.

The centenary of the Teatro Sociale, Gorizia, is shortly to be celebrated by the performance of *Il Viaggiatori felici*—by Paisiello or Piccini—the opera with which the theatre was inaugurated.

Mdme Christine Nilsson, having signed an engagement with Mr Mapleson for a certain number of representations, will appear at Her Majesty's Theatre on Saturday night as Marguerite, in *Faust*.—*Daily News*.

The utterest complication in the way of divorce has been attained in New Philadelphia, U.S., where a woman is suing her former husband for breach of promise of re-marriage.—(This is too utter! Awfully utter!—utterly awful!—Dr Blügel.)

No sooner did the Festival held at Freiberg, in honour of Liszt, come to an end than another was held at Antwerp; and yet another begins to-morrow at Brussels. The Freiburg celebration was attended by the great pianist himself, who even condescended to give an extemporaneous performance before a select circle of admirers.

At a recent concert in the Mansion House, given by the choir connected with the Guildhall Orchestral Society, Mr Weist Hill, the conductor, was presented with a handsome timepiece, accompanied with an address, signed by the members of the choir, in recognition of the valuable services he has rendered. The performers at the concert were nearly all members of the Guildhall School of Music, of which Mr Hill is principal.—*Graphic*.

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